

Grace Nicole Engstrom

Stage Management Portfolio



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GRACE NICOLE ENGSTROM

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EXPERIENCE

<i>The 39 Steps</i>	Production Stage Manager and Intimacy Captain	University of South Dakota	Dir: Dan Spiropoulos	2025
<i>Gilgamesh The Assyrian Epic... sorta</i>	Production Stage Manager (World Premier)	University of South Dakota	Dir: Ryan Bernier	2025
<i>Bat Boy: The Musical</i>	Assistant Stage Manager and Scenic Artist	University of South Dakota	Dir: Mickey Morstad SM: Dan Spiropoulos	2024
<i>As You Like It</i>	Assistant Stage Manager and Scenic Artist	University of South Dakota	Dir: Jeff Larsen SM: Emily de Zafra	2023
<i>The Curious Incident of the Dog in the Night-Time</i>	Assistant Stage Manager	Black Hills Playhouse	Dir: Matt Nesmith SM: Veronica Torres	2024
<i>Murder on the Orient Express</i>	Assistant Stage Manager	Black Hills Playhouse	Dir: Raimondo Genna SM: Lexie Scott	2024
<i>USD Spring Dance Showcase 2025</i>	Choreographer	University of South Dakota	Dir: Katie Gutmann SM: Clover Ashmore	2025
<i>The Lightning Thief</i>	Wardrobe Head and Scenic Artist	University of South Dakota	Dir: Lainie Vansant SM: Lexie Scott	2024
<i>The Play That Goes Wrong</i>	Run Crew	Black Hills Playhouse	Dir: Raimondo Genna SM: Caty Nordeen	2024
<i>The Importance of Being Earnest</i>	Run Crew and Scenic Artist	University of South Dakota	Dir: Mickey Morstad SM: Jeff Larsen	2023
<i>The Musical of Musicals: The Musical</i>	Scenic Artist	University of South Dakota	Dir: Joe Stollenwerk SM: Mickey Morstad	2022
<i>Ride the Cyclone</i>	Scenic Artist	University of South Dakota	Dir: Raimondo Genna SM: Ansley Eddy	2023
<i>Eurydice</i>	Scenic Artist	University of South Dakota	Dir: Jeff Larsen SM: Erika Waxdahl	2022

EDUCATION

University of South Dakota	B.F.A Musical Theatre, Dance Minor
Expected Graduation: May 2026	Stage Management Electives/Emphasis

SPECIAL SKILLS

Front of House Experience	CPR and First Aid Certified	Stage Combat Notes Taking/Captain
Tape Stage	Music Time Stamping	Operate Fly Rail
U.S Driver's License and Passport	Operate Theatrical FireArm	Intermediate Scenic Painting

REFERENCES

Raimondo Genna Chair, Associate Professor Coordinator of Theatre Studies USD Department of Theatre (619)865-6312 Raimondo.Genna@usd.edu	Scott Mollman Coordinator of Design and Technology USD Department of Theatre (605)670-9754 Scott.Mollman@usd.edu	Victor Shonk Associate Professor, Scenic Design USD Department of Theatre (614)251-1995 Victor.Shonk@usd.edu
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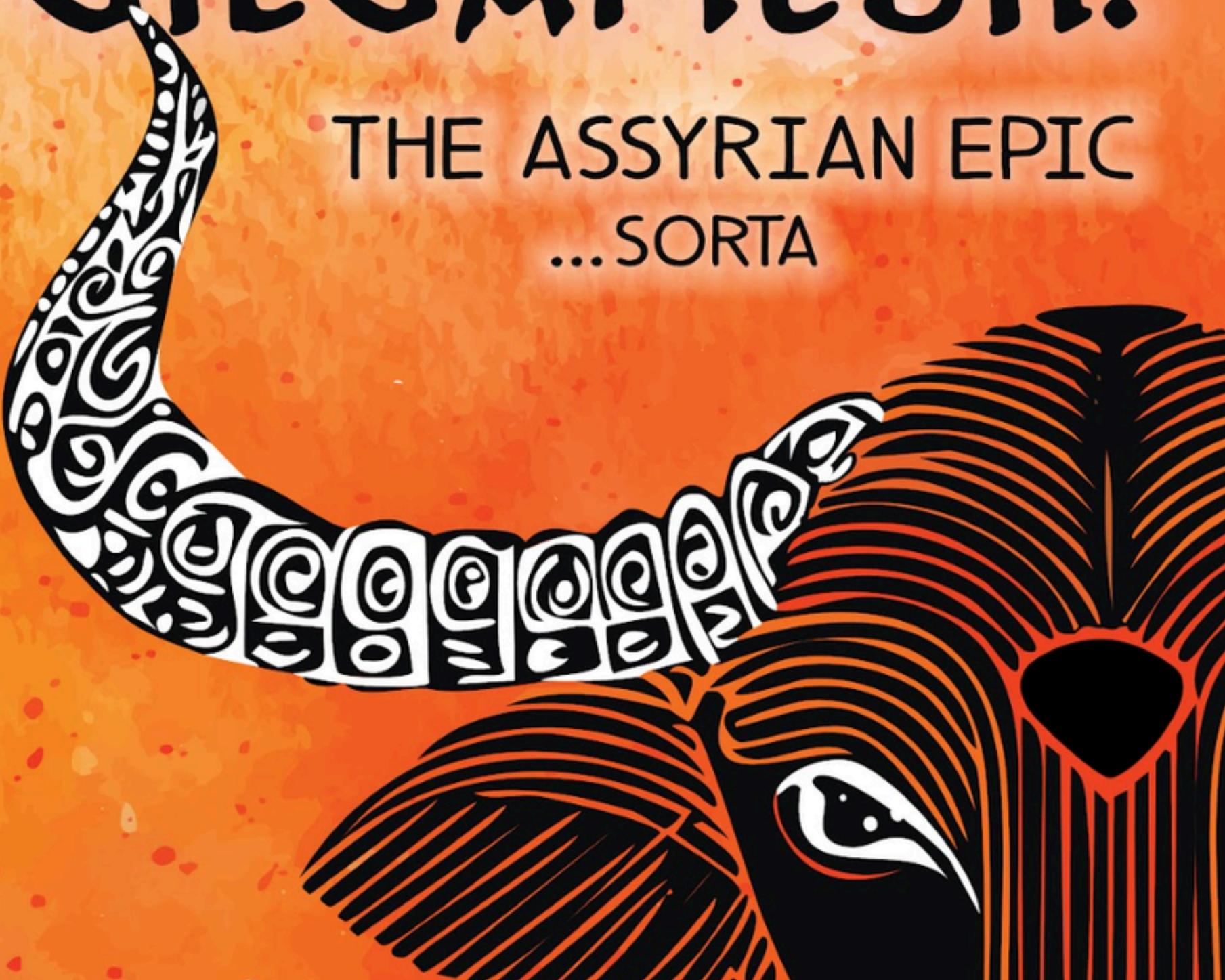
USD Department of Theatre

presents

GILGAMESH!

THE ASSYRIAN EPIC

...SORTA



Gilgamesh The Assyrian Epic...sorta

By Ryan Bernier, Raven Dewitt, Kaden
Hopkins, Gabby Ochsner, Emma Taylor,
Skyler Weaver, Olivia Wells & Jag Weyer

Production Stage
Manager

Gilgamesh Production Meeting Report #1

Gilgamesh Production Meeting Report	
Date: 5/12/25	Production Meeting: #1
Location: Zoom	SM: Grace Engstrom
Start: 3:30pm CST	End: 4:16pm CST
Present: [REDACTED]	Absent: [REDACTED]
GENERAL	
<ol style="list-style-type: none"> Director presented their Concept Presentation <ol style="list-style-type: none"> The presentation will be in the drive by the end of day We will no longer be needing a Music Director for this production following more recent edits to the script [REDACTED] is going to be the fight director for this production Summer Production Meeting Schedule <ol style="list-style-type: none"> CTR from Scenic and Costumes due on June 19th at 10:00am CST Rough Sketches from Scenic and Costumes due on July 1st at 10:00am CST <ol style="list-style-type: none"> This will be a 90 minute meeting Rough Color from Scenic and Costumes due on July 15th at 10:00am CST CTR from Lighting and Rough Drafting from Scenic due on July 31st at 10:00am CST Final Rendering for Costumes and Final Drafting for Scenic due on August 12th 10:00am CST CTR from Sound will be due when we return back for classes Designer run will be Thursday, September 4th <ol style="list-style-type: none"> This will be a very fast mounting show We should have budget finalized and discussed by the July 15th meeting [REDACTED] will be uploading the location breakdown sheet to the drive by the end of the week We will wait to see where the conversation goes on puppets and such after the design and tech faculty is able to discuss Reminder to please make sure to fill out the Contact Information Form as soon as you are able if you haven't already 	
DIRECTOR	

Gilgamesh Production Meeting Report	
1. Director's Concept Notes <ol style="list-style-type: none"> Assyrian Iconography Our Production of the show <ol style="list-style-type: none"> 7 person cast The Story of Gilgamesh Quick moving scenes Actors play Multiple characters Assyrian history with a Modern Comedy Slant Using Movement, Music, Character, Satire, Mask Work and Meta Storytelling <ol style="list-style-type: none"> Break the 4th wall We are constantly aware that we are in a theatre show Please work on putting together a beat sheet of where everything is and how much or little of a shift we are looking for Please work on putting your directors presentation on the drive so that the rest of the production team can review the presentation Keep in mind with not using mics for this production, having daily vocal warmups with the cast should be something that is implemented into the start of each rehearsal 	
SCENIC	
1. Directors Presentation Notes <ol style="list-style-type: none"> Lots of space <ol style="list-style-type: none"> Open to the possibility of a level or the option of a level <ol style="list-style-type: none"> Out of the way maybe to the back or the side Quick entrances Place to put 6 chairs Crossover and back wall pretty downstage to allow for the quick entrances and the cross over from one side of the stage to the other A possible wink or nod to Assyrian iconography in some way through the scenic design Pod Cast/Bar Place <ol style="list-style-type: none"> Places where there is more of a setting and the possibility of furniture being used Cast doesn't leave stage often Possible place for props and masks on back wall Crossover between assyrian culture and a more modern comedy slant is a very exciting aspect that will be explored <ol style="list-style-type: none"> This will play into the use of space and levels Finding places for actors who are not actively involved in the scene to hang out Shadowplay and what surface that is going to be on will be something that will tie into all of the ideas of the scenic design <ol style="list-style-type: none"> We know we are in a theatre and we don't necessarily have to have a permanent location The shadowplay will last about 90 seconds 	

Gilgamesh Production Meeting Report	
1. Director's Concept Notes <ol style="list-style-type: none"> We just want to make sure that it can be seen How much of a shift do we want to happen between different locations and ideas? <ol style="list-style-type: none"> We are not necessarily going to pull a lot of physical things in to make it completely different, rather we will be relying on actors, lighting and sound in order to snap us in and out of locations The bar and the podcast are the moments in which more physical objects can be brought into the setting There is room to play with the idea that we know we are in the theatre There is not a huge scenic shift into different worlds Unit set that has things that adjust here and there <ol style="list-style-type: none"> Style is dictated a lot by the performance 	
LIGHTING	
1. Director's Concept Notes <ol style="list-style-type: none"> Dynamic Open to a variety of styles <ol style="list-style-type: none"> Genre changes and lights change subject to what is happening within the scenes Lit a specific way due to movement and fights Greeks and pre-greek theatre in lighting Shadow Puppets Monologues Movement Fights Modern Genre Changes 4,000 year old There is a lot of freedom in terms of style Lit in a way that protects the show as a whole 	
SOUND	
1. Director's Concept Notes <ol style="list-style-type: none"> We will not be using mics for this production as they will get in the way of physicality and masks 3-7 sec needle drops, a few in the doc middle eastern, songs with the theme of living forever, modern hits that feel contemporary but have to do with what is happening in the show, etc Lowered mic during the ring/boxing scene Bulls on Parade, Unchained Melody that fades into Hamilton <ol style="list-style-type: none"> Ollie will be singing Unchained Melody and a parody of a Hamilton Drops in the fight. Thunder Strike, Piano stings with Ishtar, Song for Dance B.O.B. Outkast Dubstep Version Subtle sound design during movement 	

Gilgamesh Production Meeting Report #1

Gilgamesh Production Meeting Report

2. Comedy reads better when it is coming from the actor within the room rather than having mics
3. Would it be possible to get a Version 1 take on Unchained Melody into Hamilton by the last week of August?

COSTUMES/HAIR/MAKEUP

1. Director's Concept Notes
 - a. Base costume should have a sense of everywhere and nowhere
 - i. They switch back and forth from characters in more present day and characters from the epic so there needs to be a way to provide room for that switch within their base costumes
 - b. Physical, Disappear
 - c. Scorpion Women/Stone Men
 - d. Masks
 - e. Number of Masks for Cast
 - i. How many do we need for hygiene and ease purposes?
 - f. Glasses, old timey caps?
 - i. Glasses- [REDACTED] character who plays the nerd
 - ii. Old Timey Caps- Who's on First Scene?
 - g. Gilgamesh (Crown), Enkidu (Horns), Ninsun (Protection), Aruru (Forest), Shahmat (Sex), Humbaba (Demon), Ishtar (Love/War), Shiduri (Death/Wine), Utnapisthem (Oldest Man Ever to live)
 - h. Humbaba's head comes off
 - i. Demon head that is removable or a second one that we can use onstage after being beheaded
 - i. Stone Hands
2. The masks are going to be something more style appropriate rather than comedic
 - a. Gilgamesh doesn't understand that he is in a comedy most of the time while everyone else does understand that they are in a comedy
 - b. Leans more into the physical style of the epic

PROPS

1. Director's Concept Notes
 - a. Bull
 - i. Something similar possibly to the bull used in Lightning Thief
 - b. Snake
 - i. 3 of the actors
 - ii. Collaboration between costume and props?
 1. We can discuss who this falls onto in a future meeting after the design and tech faculty have more time to discuss
 - c. Physical Fruit that the snake steals
 - d. Weapons used in combat scenes
 - i. Broadsword and Quarterstaff

Gilgamesh Production Meeting Report

- e. Camera. Boom mic pole?
 - i. Something that looks kind of like a camera
 1. Doesn't have to be anything completely crazy
 - ii. We do have a boom mic that can be used as a prop
- f. Dream Spirit Props (Ribbon dance, rain stick, thunder sheet, red cloth)
 - i. Red cloth to demonstrate the wound
- g. Shadow Puppets (cut outs)

FIGHT DIRECTOR

1. Director's Concept Notes
 - a. 1 Quarterstaff Fight between Gilgamesh and Enkidu
 - i. Short Phrase likely 8-10 moves that mirror each other to a stalemate
 - b. 2 Broadsword Style fights
 - i. First One is when Gilgamesh and Enkidu battle the Demon Humbaba
 1. 2 on 1 fight
 2. Balance of offensive and defensive moves
 3. Lasting around a minute or so
 4. Ends in a draw
 - ii. Second One is Gilgamesh and Enkidu vs a giant Bull Puppet
 1. This could be 50 sec, set to the song - Bulls on Parade
 2. Maybe start at 3:00 to 3:49
 3. They kill the bull

CHOREOGRAPHER

1. Director's Concept Notes
 - a. During some of the exposition we plan to add movement to help pull theatricality and visual narrative through the production
 - b. These all don't need to be dance specifically
 - i. They can be more movement and tableau based
 - ii. Can be informed by the lighting and sound design

PRODUCTION MANAGEMENT

1. Nothing at this time, thank you!

TECHNICAL DIRECTOR

1. [REDACTED] will reach out to discuss budget and deadlines as we get closer to the beginning of the school year

PRODUCER

1. Please let Stage Management know once you hear back from [REDACTED] about fight direction for this production and which email we should use to add her to paperwork

Gilgamesh Production Meeting Report

and such

PUBLICITY

1. Nothing at this time, thank you!

STAGE MANAGEMENT

1. Please work on adding [REDACTED] to all email chains and paperwork as she is our Choreographer mentor for this production

ZOOM RECORDING

[Gilgamesh 5/12 Production Meeting Recording](#)

Next Meeting: Thursday, June 19th at 10:00am CST

Gilgamesh Production Meeting Report #2

Gilgamesh Production Meeting Report

Date: 6/19/25	Production Meeting: #2
Location: Zoom	SM: Grace Engstrom
Start: 10:00am CST	End: 10:52am CST

Present: [REDACTED]	Absent: [REDACTED]
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GENERAL

- Scenic and Costumes presented their CTR presentations
 - Presentations are in the google drive
- By our meeting on July 15th we should have the final budget figured out
- This will be a very fast build
 - 12 working days
- Due at our next meeting will be Scenic and Costumes Rough Sketches
 - This will be a 90 minutes meeting in order to get everything covered
- Puppets are still a question mark
 - There is a plan to have a 45 second scene likely a cutout of Gilgamesh going underwater that's created by a blue gel when he is collecting fruit
 - This will likely be in the realm of shadowplay
 - There is also likely a bull puppet and a snake puppet
 - [REDACTED] has found a snake we can possibly use
- The most updated copy of the script has now been put on the drive in the scripts folder
- There are no more major changes that will be made to the script, but there may be some smaller dialogue changes here and there
 - The scenes are the scenes and the people in the scenes are the people in the scenes
 - The script needs to be finalized by/on September 3rd, 2025
- Designer run will be September 4th
- Rehearsals will start the first or second day of classes to make sure everyone is able to get moved in and settled for the school year

DIRECTOR

Gilgamesh Production Meeting Report

- Please work on creating a scene chart of which actors play what character and when
- Please check in with the mentors on how flowing fabric and draping may help or hinder the movement pieces
- USD Pillowman and Cabaret are two shows on [REDACTED] Smugmug that you can look at in order to see the exposed lighting fixtures may look
- Please work with [REDACTED] to set up a time to discuss combat for this production
- Can we please have who is going to be in what tableaus/movement pieces during what scenes figured out by the meeting on July 15th so that costumes can figure out what they will be wearing and how quick changes are going to have to be?

SCENIC

- [REDACTED] has put some photos he has taken while in the middle east on the drive in the folder "Photos from the Middle East" that you can potentially look at for inspiration
- CTR Notes
 - Assyrian culture with a modern comedy slant
 - Blending these two elements into the design work
 - Ancient Assyria
 - Textures of the Ancient Assyrian cultures
 - Combination of textures that are included within the style
 - Leaning towards the idea of a central archway/entrance in the set
 - Incorporating some carving into the set
 - Discussion is still open to having a fully dimensional carving of the set or low relief
 - Monochromatic qualities within the set and the carvings
 - Don't want the set and the costumes to be to matchy matchy
 - How colorful are we going to be?
 - Leave the comedy up to the performers and not distract with comedy in the set?
 - Colorful tiled glazed brick in moderation
 - Add brightness to the set to lean into that comedic atmosphere but also be serious at the same time
 - Could be used in the sense of creating accents and trim pieces for the set
 - Modern Elements
 - SNL set and the improv set are both iconic and have good elements to offer
 - SNL has a lot of exterior elements we could potentially weave into the set
 - Brick wall for the improv is also a very iconic feature
 - Do we go so far as to have signage on the stage?
 - What would it say? Would it be too specific?
 - Would need to be pretty specific
 - Enjoy the idea of having a few practical lighting fixtures on the set
 - In moderation

Gilgamesh Production Meeting Report

- Don't want to work too much against the Assyrian elements but they do give the comedy club kind of feeling
 - Like the idea of incorporating a light pipe or two
 - Create a light structure that helps with the comedy club feel that include the practicals that we see
 - Maybe a structure made of individual schedule 40 pipe?
 - Are there booms that we can see?
 - The idea of not having borders and exposing the structures all above?
- Director CTR Notes
 - Lamasu with some impressive size to some degree would be really amazing to see and it would have a little comedy to it
 - Love the texture of it
 - Ties into the assyrian culture
 - The monochromatic can fit in the gaps of some of the bright colors and help to create this kind of dream like space
 - Using the monochromatic colors with having the blue and gold colors as a pop here and there
 - Bricks are a very good crossover between the two worlds, they allow for living in between both worlds without having to do much more heavy lifting
 - The idea of modern lights on stage could be very interesting
 - Want little pieces here and there rather than having to many things on the nose that would fight against everything else on the set
 - Exposing the stage lights is an interesting juxtapose
 - Don't necessarily need the really really comedic pieces within
 - Gold and teal colors are colors that you can really use throughout the set
 - The colors will really tie into the costumes very well and work with keeping the same ideas and pallets

LIGHTING

- Nothing at this time, thank you!

SOUND

- Nothing at this time, thank you!

COSTUMES/HAIR/MAKEUP

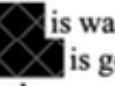
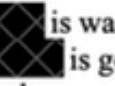
- CTR Notes
 - Concept Statement
 - Flowy Minimalistic base clothing
 - Allowing for layering to enhance the story while being able to become different characters
 - Loose fitting, linen, movement wear that could work in a desert climate

Gilgamesh Production Meeting Report #2

Gilgamesh Production Meeting Report

- b. Colors
 - i. Traditional Assyrian Dye Colors
 1. Blue/Dark Indigo
 2. Earthy Red
 3. Yellow Ochre
 4. Sap Green
 5. Purply Brown
 6. Faded indigo
 - ii. Organic linen tones
- c. Fem Presenting Silhouette Inspo
 - i. Gender neutral costumes while still enhancing actors natural lines
 - ii. Represents desert wear - not assyrian traditional as to not appropriate but hints at climate and vibe
 - iii. Draping
 - iv. Movement Based
 - v. Tunic Cutouts
 - vi. Flowy
 - vii. Asymmetrical Lines
- d. Male Presenting Silhouette Inspo
 - i. All costumes can be layered upon to add hints of animals, other gendered characters, etc.
 - ii. Different pant width and length
 - 1. To prevent everyone looking like carbon copies of each other
- e. Layering on top of the base costumes to allow for the demonstration of different characters
 - i. Black Capes/Hood for in the tunnel
 - ii. Back pieces and black and gold feathers for Scorpion sisters
 - iii. Long arm sleeves for the dream sequence
 - iv. Jewel tone dress for Ishtar
 - v. Adventure garb for Gilgamesh and Enkidu
- f. Makeup
 - i. Modern basic corrective with interesting eyeliner, colors and shapes
 - ii. Keep a modern feel while also adding in the whimsy and roughness of the epic of Gilgamesh
- g. Fem Presenting Makeup
 - i. Colored and glitter eyeliner
 - ii. Bold that stands out
 - iii. Metallic
- h. Male Presenting Makeup
 - i. Shadowed Look with eyeliner
 - ii. Bold
- i. Hair
 - i. Add to the free flowing nature of the costumes
 - ii. Tying into the fantastical world via hair charms and styling

Gilgamesh Production Meeting Report

- iii.  is wanting to go back to longer braids
- iv.  is going to grow his hair out so we can do a half up half down look
- j. Masks
 - i. Reflect the characters of the epic by representing the character background and fitting in with one another
 - ii. Many masks incorporate gold and iron in the design as it was popular for the time period
 - iii. Ishtar
 1. Lapis and Carnelian jewels
 2. Beauty with slight chaos in the mask work
 - a. Asymmetrical
 - iv. Gilgamesh
 1. Assyrians are in the iron age so the mask of the tyrant reflects this- he is in charge
 2. Somewhat violent looking as he is unliked by many
 3. Needs to replicated many times for many actors
 4. Less intricate than the others included on the slideshow because it will need to be recreated many times
 - v. Enkidu
 1. Animal/beast like
 2. Horns as they are talked about throughout the show
 3. Somewhat like Gilgamesh because he was created for Gilgamesh
 - a. Same color scheme as gilgamesh
 - b. Black/darker iron
 4. Will also need to be replicated
 - vi. Humbaba
 1. Full face mask to help with the decapitation
 2. Warrior Look
 3. Lots of face line work will be reflected on the mask
 - vii. Utnapishtim
 1. Hammered gold
 2. Older and immoral- his mask should be the most time accurate as he has been the oldest living and tells the story of the assyrians
- 2. Director CTR Notes
 - a. Appreciated the fact that it can be seen as the past or the futures but also could be a miami beach party in present day
 - b. Check in with actors to see what their comfortability is regarding the flowing fabric and the possibility of an exposed midriff
 - c. Like the idea of throwing things on and off to change characters
 - i. Will have to look at how costume changes will work with throwing pieces on and off and how it will work with the flow on stage
 - ii. Changing costumes on stage?

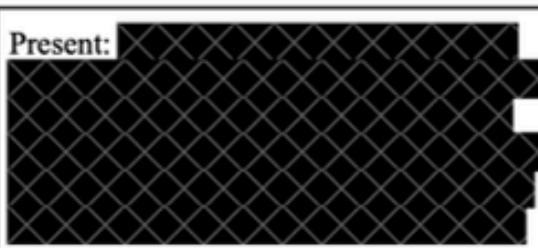
Gilgamesh Production Meeting Report #2

Gilgamesh Production Meeting Report	
<p>d. The metallic is definitely an interesting look in those colors of the period with it being the iron age</p> <p>e. Want to pay attention to making sure that the hair stays out of the faces of the actors to prevent getting in the way of the mask work but still looks interesting</p> <p>f. Is the metallic going to throw off the lighting with the masks at all?</p> <ul style="list-style-type: none">i. The masks are likely not going to be reflective but rather just a color <p>g. Preference that all of the masks have the mouth open with the exception of Humbaba for the purpose of diction for this performance</p> <p>h. There are going to be 9 masks included throughout the show</p> <ul style="list-style-type: none">i. Gilgameshii. Enkiduiii. Ninsun [REDACTED] (Gilgamesh's Mother)iv. Aruru- [REDACTED] (Helps create Enkidu)v. Shamhat- [REDACTED]vi. Humbabavii. Ishtarviii. Siduri- [REDACTED]ix. Utnapishtim <p>i. Masks we will need multiples of</p> <ul style="list-style-type: none">i. Gilgamesh, Enkidu and possibly Humbaba depending on how we are doing the head amputation <p>j. Nobody will be barefoot on the stage</p> <ul style="list-style-type: none">i. Sandals with multiple straps and backs on them <p>3. Work on creating a scene chart to see how quickly actors change from character to character and who plays what character at what time to see how many versions of masks and costumes will need to be put together</p> <ul style="list-style-type: none">a. Please have this by our next meeting on July 1st	
PROPS	
1. Nothing at this time, thank you!	
FIGHT DIRECTOR	
1. Please work with [REDACTED] to set up a time to discuss combat for this production	
CHOREOGRAPHER	
1. Nothing at this time, thank you!	
PRODUCTION MANAGEMENT	
1. Nothing at this time, thank you!	
TECHNICAL DIRECTOR	
1. We will know a little bit more at the next meeting regarding what the sculptures will look like for this production	
PRODUCER	
1. Nothing at this time, thank you!	
PUBLICITY	
1. Nothing at this time, thank you!	
STAGE MANAGEMENT	
1. Due to changes in zoom, please get each zoom meeting link from the calendar invites for email reminders to ensure everyone is receiving the correct link	
ZOOM RECORDING	
Gilgamesh Production Meeting #2 Recording	
Next Meeting: Tuesday, July 1st 10:00am CST (this will be a 90 minute meeting)	

Gilgamesh Production Meeting Report #3

Gilgamesh Production Meeting Report

Date: 7/1/25	Production Meeting: #3
Location: Zoom	SM: Grace Engstrom
Start: 10:00am CST	End: 10:50am CST

Present: 	Absent: 
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GENERAL

1. Ryan has made it back to the states!
2. Scenic and Costumes presented their Rough Sketches
 - a. Presentations are on the Drive
3. By Thursday  will be placing a key in the script on the drive of which actors will be playing what roles throughout the show
4. Due at the next meeting are Scenic and Costume Rough Color

DIRECTOR

1. Can we please by Thursday get a key of which actors are playing which parts throughout the production so we can have the current version of who is in what?
2. Thank you for meeting with  to discuss fights for this production!

SCENIC

1. Preliminary Design Notes
 - a. Assyrian Architecture and Sketch Comedy put together into one
 - b. Sketch #1
 - i. Cuneiform Tablet would be a 3D carved object
 - ii. Lighting truss- help with comedy club feel but maybe just exposed lighting
 1. The lighting truss would be something that we would have to build
 - iii. Short walls to sit and act on/around
 1. Place for actors to go and sit and rest and watch the action
 2. Would help in order to define different areas

Gilgamesh Production Meeting Report

- iv. Room to walk around the center tablet and allow for quick entrances into the space
 1. Allowed by the masking on either side of the tablet
- v. Main acting area is from midstage down
- c. Sketch #2
 - i. Incorporates more of a SNL feeling
 - ii. The light truss is more complete
 - iii. Open “windows” that would allow for us to play through but would inhibit action happening on top of the lower walls
 - iv. The back wall is complete with a cracked texture archway
 - v. Blue brick details in the lower walls and the trim of the archway
 - vi. Entrance through the center of the archway as well as downstage of the archway
- d. Sketch #3
 - i. No built light grid but rather leaving the lighting exposed
 - ii. Central brick archway
 - iii. Carving of the Lamassu
 - iv. Cracked wall behind on the walls leading out from the arch
 - v. Metatheatrical feelings
 - vi. We would still have the lower walls to play off of as there is nothing preventing us from using them as we please
- 2. Directors Notes
 - a. There is a good use of the spacing of the stage and how much is used for the set and how much is left for the actors to play
 - b. The benches are easily walked over and moved around on and aren't taking up a ton of space
 - c. About 12-15 feet between the end of the raised platform to the end of the apron of the stage
 - i. Movement/Dance pieces would like to fill the space as much as possible
 - ii. This amount of space would be doable for the movement/dance pieces
 - d. More drawn to the idea of allowing much more movement around the benches and allowing for those to be used as levels
 - i. Drawn to the look without the window units
 - e. More drawn to ideas that are found within Sketch #1 and #3
 - f. Like the look of the archway with the Lamassus a little more to get the Assyrian look out of the set
 - g. There is something very interesting about the cracking of the stone pieces
 - i. Shows a sense of history and the idea of weathering away
 - h. Is there a way we can get elements of the Cuneiform in the lower walls or onto little pieces of where it is cracked further stage left and right?
 - i. Looking at some form of combination between Sketch #1 and Sketch #3
 - i. The major idea and hope is to get elements of Cuneiform in Sketch #3
 - j. Benches would allow for us to get through the show without having to add a bunch of chairs into the blocking of the show which would allow for slicker

Gilgamesh Production Meeting Report

- looks throughout the production
- k. Could we find a real truss rather than having to build one?
 - i. Not leaning towards the shiny silvery look of a truss
 - ii. Leaning towards a Schedule 40 look
 1. Matte black- pipes rather than rock and roll truss
 - a. We would have to rent them
 2. Want it to look more like a back alley comedy club
- l. We can lower the pipes and lighting instruments lower than they are normally set if needed to get more of the exposed look we are potentially looking for
- m. Leaning into having some kind of exposed truss kind of look within the design rather than exposed lighting
 - i. It wouldn't necessarily be a square fixture but rather have more angles to follow the angles of the set
 - ii. Maybe it is a single pipe across the front that allows for lighting fixtures to be seen
 1. Mask all of the other lighting instruments and put boards up around the other lighting instruments
 - n. The low benches could potentially become storage units that could open and close like toy chests to pull masks and different items out of
 - o. There would be plenty of backstage storage behind the walls behind center as well to allow for costume items to be hung on the back
 - p. Leaning towards having something more simple above to showcase the lighting
 - i. Something that looks more dirty and gritty
- 3. Please keep props updated on the chair situation and the size of the storage in the benches so that they are aware of what size props we can fit within them

LIGHTING

1. Nothing at this time, thank you!

SOUND

1. Nothing at this time, thank you!

COSTUMES/HAIR/MAKEUP

1. Preliminary Design Notes
 - a. General Statement
 - i. Flowy minimalistic base clothing to supplement the fantastical elements of the epic
 - ii. Removable layers
 - iii. Loose fitting, linen, movement wear that would work in the desert climate
 - b. General Costume Base Ideas
 - i. Baggy Pants

Gilgamesh Production Meeting Report #3

Gilgamesh Production Meeting Report	
<ul style="list-style-type: none"> ii. Different types of Sandals iii. Fabric around the arms iv. Beading v. Flowy Fabric vi. Different Pant Legs for men to create variety vii. No silhouettes are the same but rather in the same family <p>c. Masks</p> <ul style="list-style-type: none"> i. Reflect characters in the epic by referencing their character background and fitting in with one another ii. Cracks in the masks iii. Gilgamesh <ul style="list-style-type: none"> 1. Lots of line work 2. Ancient mask feel- iron and roman nose 3. Jagged 4. Phantom shape 5. Violent Looking 6. Crown on top iv. Enkidu <ul style="list-style-type: none"> 1. Goat look 2. Demon sater vibes 3. Same cracks that Gilgamesh has v. Enkidu and Gilgamesh are more simple because they have to be recreated multiple times vi. Ishtar <ul style="list-style-type: none"> 1. Mostly painting on top 2. Gemstones 3. Love and beauty vii. Humbaba <ul style="list-style-type: none"> 1. Full face mask 2. Circular shape motif viii. Urshanabi <ul style="list-style-type: none"> 1. Very basic with a little something to look at 2. Businessman God kind of idea ix. Utnapismtim <ul style="list-style-type: none"> 1. Pressed gold 2. Dripping gold x. Shamhat <ul style="list-style-type: none"> 1. Pearls that hang down on the side of the face 2. Simple xi. Ninsun <ul style="list-style-type: none"> 1. Her parents were Goddess of the sky and God of the earth so that is represented within her mask look 2. Butterfly Shape xii. Aruru 	<h3>Gilgamesh Production Meeting Report</h3> <ul style="list-style-type: none"> 1. Flower crown of ivy above the actual mask 2. Petals 3. Bunched embroidery look 4. Mother nature feel to the mask <p>xiii. Siduri</p> <ul style="list-style-type: none"> 1. Wisdom 2. Lotus mask- clip onto Emma's glasses <p>2. Directors Notes</p> <ul style="list-style-type: none"> a. Very smart variety between all of the masks and the ways that we can do a mask b. Would it be easier to have the Gilgamesh mask be two pieces or one? <ul style="list-style-type: none"> i. It would be easier if it was one piece so that there is less to grab and adjust and it is able to be thrown on quicker c. Can we go down 10-15% on the Enkidu horns <ul style="list-style-type: none"> i. It can have the same feel and be the same just feel a little less demon and feel more creature d. Be aware that there is a lot of movement throughout the show and there is a large chance that everyone can end up on the floor and we will need to look at how the costumes relate to all of that movement e. Sandals are more of a fabric sandals rather than a leather sandals <ul style="list-style-type: none"> i. There is definitely a possibility to change into dance shoes for the movement pieces ii. All sandals would have some sort of back on them iii. Something that is really open is not going to be reliable enough for dancing and movement pieces iv. The changing of shoes would all depend on the movement pieces and what they allow for <ul style="list-style-type: none"> 1. The current dance piece we have has the opportunity to allow for the changing of shoes v. Can we see some concrete examples of options of sandals so we can get an idea on how to move forward? vi. Ballet shoes for the movement pieces would be the best option rather than turners on the Knutson Stage <ul style="list-style-type: none"> 1. We can look at dressing the dance shoes to fit the look of the show but allow for no changing of shoes 2. Keep in mind it is a fast build and we have to keep in mind how footwear will work within the build 3. We can look at taking ideas from pointe shoes in adding ribbon and ankle wraps onto the shoes vii. It would be much easier to keep all of the actors in the same shoes throughout the performance 3. Once we have more of an idea behind the shoes we should reach out to the actors to see what types of shoes they have already and what sizes they would need 4. Keep in mind as we are sketching and getting deeper into renderings to think about what the backs of the costumes look like as well along with the support of the costumes
<p>especially with this movement heavy show</p> <p>PROPS</p> <p>1. Nothing at this time, thank you!</p> <p>FIGHT DIRECTOR</p> <p>1. Thank you for meeting with <input checked="" type="checkbox"/> to discuss fights for this production!</p> <p>2. After reviewing the meeting recording can you please reach out to costumes regarding information on draping and costumes as they relate to fight choreography</p> <p>CHOREOGRAPHER</p> <p>1. Nothing at this time, thank you!</p> <p>PRODUCTION MANAGEMENT</p> <p>1. Nothing at this time, thank you!</p> <p>TECHNICAL DIRECTOR</p> <p>1. Please make sure to fill out the contact information form sent from Stage Management!</p> <p>PRODUCER</p> <p>1. Nothing at this time, thank you!</p> <p>PUBLICITY</p> <p>1. Nothing at this time, thank you!</p> <p>STAGE MANAGEMENT</p> <p>1. Nothing at this time, thank you!</p> <p>ZOOM RECORDING</p> <p>Gilgamesh Production Meeting #3 Recording</p>	
<p>Next Meeting: Tuesday, July 15th at 10:00am CST</p>	

Gilgamesh Rehearsal Report #6

Gilgamesh Rehearsal Report	
Date: 9/4/25	Director: Ryan Bernier
Location: Knutson Theatre	SM: Grace Engstrom
Start: 6:30pm CST	Agenda: Review Combat/Movement and Designer Run
End: 9:16pm CST	Rehearsal #: 6
Attendance:	
Late/Absent: Raven Dewitt (unexcused- late)	
Health Injuries: N/A	
Work Accomplished:	
<ul style="list-style-type: none"> 6:30-6:33: Physical Warmups 6:33-6:35: Intimacy Check In 6:35-6:36: Lift Call 6:36-6:42: Review Opening Number 6:42-6:45: Review Monologue Movement 6:45-7:00: Combat Review 7:00-7:13: Blocking Review 7:13-7:23: 10 Minute Break 7:23-7:30: Designer Run Prep 7:30-8:48: Designer Run 8:48-8:53: 5 Minute Break 8:53-9:16: Tech Table 	
General:	
<ol style="list-style-type: none"> Thank you all for coming to Designer Run today! Designer Run ran 1 hour and 17 minutes <ol style="list-style-type: none"> This was including bows as they are currently blocked Please reach out to if there are any other questions or concerns about the show 	

Director:
1. Nothing at this time, thank you!
Scenic:
1. There is not anything additional we will need for podcast scene we are just going to be using the bench
Lighting:
<ol style="list-style-type: none"> The idea for the opening number is for it to be chaotic in nature We would be okay with being able to see some movement in the transitions rather than having full blackouts The only time we will need a black out will be for curtain call and potentially in the one and fight to allow for them to change positions <ol style="list-style-type: none"> Can we have those cues for the and fight be called separately rather than follow cues? Can we look at potentially doing some sort of 50/50 light for the shadowplay where half is blue and half is white to give the water look?
Sound:
<ol style="list-style-type: none"> Big fan of the music cutting out for the kiss scene We are going to look at adding some fade outs for the longer music since not all of it is being used We will likely need to make the bull fight 1.5 times longer with where the fight is currently <ol style="list-style-type: none"> The fight is not fully up to speed right now and will end up being faster than where it is at now in the end We are going to look at how we can make some sound effects less jarring into some of the transitions
Costume/Hair/Makeup:
<ol style="list-style-type: none"> Due to the complexity of the Humbaba mask we are not going to be able to make a second mask with the time that we have left The Gilgamesh crowns are going to have combs on them so that they can stay on the actors heads <ol style="list-style-type: none"> and will likely need something more secure as they will be fighting as Gilgamesh We likely will not need to have a quick change rehearsal

Gilgamesh Rehearsal Report #6

<ul style="list-style-type: none">a. The Scorpion Women into the Tunnel will probably be the only thing that we will need to run at the beginning of first dress rehearsal4. Can we make sure that the cast are wearing their shoes without socks so that they do not stretch them out as they will not be wearing socks for the show
Props:
<ul style="list-style-type: none">1. We are going to keep the foam head for now and will work on it more during beat work to see if we are wanting to keep it for the production2. There are quite a few props that are going to be mimed during this production that we will not need any physical props for3. We are going to work on finding some slight of hand to allow for [REDACTED] to get impaled by the arrow that won't impact her holding the boom mic4. There are no mics that will be needed for the podcast scene5. We are going to cut the dagger for both the Concubine and Stone Men scene6. The sheet for the shadowplay will fall under props<ul style="list-style-type: none">a. We do not need to worry about having the sheet open or anything like that rather just a plain sheet that can be stretched across the arch
Fight Director:
<ul style="list-style-type: none">1. There are some things that are going to need to be changed and there are some moments where everything will need to be looked within the fights2. Can we do a 1.5 hour rehearsal within the next week and a half to look at fights?<ul style="list-style-type: none">a. We are going to plan on having this rehearsal at the beginning of rehearsal on Monday, September 8th3. The Ishtar Slaps, Concubine and Stone Men killings are things that we may potentially have you take a look at4. Can we have you look at some moments in the [REDACTED] and [REDACTED] Gilgamesh and Enkidu fight including the intimacy moment and the very last move of the fight?5. The benches are 26" off the stage level and 18" off the platform
Choreographer:
<ul style="list-style-type: none">1. For the opening number the lights aren't going to come up until the anticipation of the first beat of the dance2. For the monologue scene can we look at potentially moving it more upstage to allow for [REDACTED] to feel more separate from the crowd?3. Reminder to watch the spacing when doing choreography so that we can ensure no one is running into any set pieces4. The benches are 26" off the stage level and 18" off the platform

Production Manager:
<ul style="list-style-type: none">1. We likely will not need to have a quick change rehearsal<ul style="list-style-type: none">a. The Scorpion Women into the Tunnel will probably be the only thing that we will need to run at the beginning of first dress rehearsal
Technical Director:
<ul style="list-style-type: none">1. We are likely going to need 2 hooks on each side of the back walls for hanging costume pieces2. The benches are 26" off the stage level and 18" off the platform
Producer:
<ul style="list-style-type: none">1. Nothing at this time, thank you!
Publicity:
<ul style="list-style-type: none">1. We are going to try and get a photographer into rehearsal sometime next week
Stage Management:
<ul style="list-style-type: none">1. Can we make sure that the cast are wearing their shoes without socks so that they do not stretch them out as they will not be wearing socks for the show2. We are able to bring Susan upstairs and props will let us know when the hooves are ready as well<ul style="list-style-type: none">a. If for some reason [REDACTED] is not able to go onstage for the bull fight we should plan on having an ASM do the bull head3. Can we make sure that the cast are wearing their shoes without socks so that they do not stretch them out as they will not be wearing socks for the show4. Please remind actors to be conscious of when they are stepping on and off the platform5. Make sure we are reminding actors to be conscious of when they are falling with equipment
Next Rehearsal: 9/7/25
<ul style="list-style-type: none">• 6:30-10:30pm: Implementation of Designer Run Notes

Gilgamesh Rehearsal Report #21

Gilgamesh Rehearsal Report	
Date: 9/27/25	Director: Ryan Bernier
Location: Knutson Theatre	SM: Grace Engstrom
Start: 1:00pm CST	Agenda: First Tech Work Through
End: 5:33pm CST	Rehearsal #: 21
Attendance: 	
Late/Absent: 	
Health Injuries: N/A	
Work Accomplished:	
<ul style="list-style-type: none"> • 1:00–1:20: Dimmer and Sound Check, Stage and Backstage Prep, Props Table Prep • 1:20-1:25: Physical/Vocal Warmups • 1:25-1:28: Intimacy Check In • 1:28-1:40: Fight/Lift Call • 1:40-1:51: Finish Presetting Backstage Area • 1:51-3:02: First Tech Work Thru • 3:02-3:12: 10 Minute Break • 3:12-4:33: Continue First Tech Work Thru • 4:33-4:43: 10 Minute Break • 4:43-5:12: Continue First Tech Work Thru • 5:12-5:17: 5 Minute Break • 5:17-5:33: Tech Table 	
General:	
<ol style="list-style-type: none"> 1. We are going to be doing a Photo Call immediately following the Show on Friday, October 3rd <ol style="list-style-type: none"> a. This photo call should not last anymore than 1 hour b. All photo looks should be sent to  and  by Noon on Wednesday, October 4th 	

c. Director should come up with 10 looks they are wanting photographed and have the Line and Page Number Listed
d. Visual Designers should each come up with 8 looks they are wanting photographed and have the Line and page Number Listed
e. Visual Designers are not required to be there but should be if they are wanting to ensure that the look is exactly what they are wanting
2. Before starting the run of the show tomorrow we are going to run the Humbaba Fight with Sound Cues, the Arrow Sleight of Hand and Review the Thunder Sheet with 
Director:
1. Can we look at clarifying exactly how long we are wanting the snow to last during Enkidu's ghost?
Scenic:
1. Everything is looking great!
Lighting:
1. The lighting is all looking really great so far!
2. For the Lights during the opening number can we save the flashing lights for a more internal look after the dancing begins and have the actors entrance more of a silhouette?
3. For  beginning Professor Monologues, can we have the light more focused on her and less lights on the areas that will eventually be lit so there is a more drastic shift from one position to the other?
4. Can we have the lights out of the Writers Room into Classroom 2 be more of a snap rather than a fade?
5. Can we anticipate front light on the professor's monologues throughout the show?
6. Can the snap into the "Did We Just Become Best Friends" special be a little tighter? <ol style="list-style-type: none"> a. Can we isolate the focus on the tableau a little more as well?
7. When  and the Singers exit after Boys are Back In Town can that special go away?
8. Can the look on the Assyrian Line Dance have some more color and movement on the front?
9. Can we brighten up the Utnapistim scene just a little more?
10. Is there a way to protect the existence of the snow by bringing in some more lights on the sides of the stage? <ol style="list-style-type: none"> a. We are also going to look at slowing down the snow machine some so that there is not as much snow on the stage
11. We are going to look at adding haze into some more cues throughout the show
12. We are going to look at fleshing out the movement pieces and making adjustments so that all transitions look more cohesive together
Sound:

Gilgamesh Rehearsal Report #21

1. Can the volume on the Boys are Back in Town microphone go up a little for [REDACTED]?
2. Can we bring up the volume on the bar sound effect some more?
3. Can the Piano fade into the last scene rather than be a sharp cut?
4. We are going to look at adjusting some more sound levels across the board
5. Can we look at adding a separate cue after The Boys are Back in Town to take out the hand held mic so that we don't have a hot mic backstage for a long time?
6. Can we turn down the announcer mic just a little more to account for the louder announcer moments?
Costume/Hair/Makeup:
1. Do we have a plan for where we will be able to preset masks and costume pieces backstage? Today we placed a table backstage right and a rack backstage left but I just wanted to check in to see if there was a plan of what exactly will be available for actors to have pieces preset on
Props:
1. Can we take a look at one of Susan's feet? One of the feet is currently a little loose a. This will be something that we will not have time to look at until Monday
2. Can we look at making a bigger apple puppet for the shadowplay?
3. Can we talk to [REDACTED] about getting some blue tool for the bottom of the Shadowplay Cloth to create the water look?
Fight Director:
1. We are going to have [REDACTED] review with the cast proper weapon handling protocol during fight/lift call tomorrow
Choreographer:
1. Nothing at this time, thank you!
Production Manager:
1. Nothing at this time, thank you!
Technical Director:
1. Can we look at slowing down the snow machine so that it can last through the scene without putting out too much snow?
Producer:
1. Nothing at this time, thank you!
Publicity:
1. We are going to be doing a photo call Friday, October 3rd directly after the show is

over
Stage Management:
1. Can we anticipate the smash of the glass at the end of the bar scene a little sooner?
2. Can we ensure that the cast is aware that Photo Call will be happening on the Friday Performance?
3. Can we have [REDACTED] review proper Weapon Handling Protocol with the actors during fight call tomorrow?
4. We will not have the broken bull foot until Monday
Next Rehearsal: 9/28/25
• 1:00-6:00pm: Second Tech Thru

Gilgamesh Performance Report #2

Gilgamesh Performance Report	
Date: 10/3/25	Show Number: # 2
Show Start: 7:38pm CST	Show End: 9:00pm CST
Show Run: 1 hour 21 minutes	Intermission Run: N/A
Location: Knutson Theatre	House Count: 130
House Open: 7:00pm CST	House Manager: ██████████
Late/Absent: N/A	Next Performance: Saturday, October 4th at 7:30pm
Audience Reaction: We had another good audience today! They were reactive in different ways from our previous audiences. We did have a couple of sick kids in the audience which were a little bit of a downer but we ended with another standing ovation.	Weather: Tonight was a clear night in Vermillion with weather in the low 80's and high 70's!
Today's Schedule:	<ul style="list-style-type: none"> • 6:00-6:30: Dimmer/Sound Check, Backstage/Stage/Props/Costume Prep, Cast Called • 6:30-6:35: Physical/Vocal Warmups • 6:35-6:36: Intimacy Check In • 6:36-6:45: Fight/Lift Call • 6:45-7:00: Finish Backstage Prep • 7:00-7:38: House Open • 7:38-9:00: Show #2! • 9:00-10:09: Photo Call
General: <ol style="list-style-type: none"> 1. We had a successful photo call after another amazing show! 2. Reminder to all that we have our KCACTF Respondent coming to the show tomorrow and there will be a talk back following the performance which will be around 8:50ish 3. We did have to hold house tonight for a little because there was still a long line of walk ups at the box office as we neared 7:30pm 	
Director: <ol style="list-style-type: none"> 1. Nothing at this time, thank you! 	

Scenic:
1. Nothing at this time, thank you!
Lights:
1. Nothing at this time, thank you!
Sound:
1. Nothing at this time, thank you!
Costumes/Hair/Makeup:
1. Nothing at this time, thank you!
Props:
1. Nothing at this time, thank you!
Choreographer:
1. Nothing at this time, thank you!
Fight Director:
1. Nothing at this time, thank you!
Production Manager:
1. Nothing at this time, thank you!
Technical Director:
1. The snow machine is practically out of snow and we seemed to use the very last bits during the show today and photo call. Is there any way we would be able to fill it again before the final 2 performances?
Producer:
1. Thank you for staying after and doing photo call! I think we got some really good pictures out of it!
Publicity:
1. We had a very successful photo call!
Stage Manager:
1. Nothing at this time, thank you!

Gilgamesh Performance Report #3

Gilgamesh Performance Report	
Date: 10/4/25	Show Number: # 3
Show Start: 7:30pm CST	Show End: 8:51pm CST
Show Run: 1 hour 21 minutes	Intermission Run: N/A
Location: Knutson Theatre	House Count: 76
House Open: 7:05pm CST	House Manager: [REDACTED]
Late/Absent: N/A	Next Performance: Sunday, October 5th at 2:00pm
Audience Reaction: We had a bit of a smaller audience today which resulted in less reactions than our previous audiences but we did still have good reactions from the audience and ended the night with another standing ovation!	Weather: Tonight was another clear somewhat windy night in Vermillion in the high 70's
<p>Today's Schedule:</p> <ul style="list-style-type: none"> • 6:00-6:30: Dimmer/Sound Check, Backstage/Stage/Props/Costume Prep, Cast Called • 6:30-6:35: Physical/Vocal Warmups • 6:35-6:37: Intimacy Check In • 6:37-6:48: Fight/Lift Call • 6:48-7:05: Finish Backstage Prep • 7:05-7:30: House Open • 7:30-8:51: Show #3! • 8:51-10:00: KCACTF Respondent 	
<p>General:</p> <ol style="list-style-type: none"> 1. Due to health reasons one of our house managers did have to leave early so we did have to hold opening house for about 5 minutes to ensure we had a fully staffed front of house team for this performance, thank you to [REDACTED] for stepping in at the last minute! 2. We had a couple of actors who weren't feeling well before and during the show but we were able to get them both the attention they needed before and during the show to ensure they were taken care of and we were able to safely continue on with the show 	
<p>Director:</p>	

1. Nothing at this time, thank you!
Scenic:
1. Nothing at this time, thank you!
Lights:
1. Nothing at this time, thank you!
Sound:
1. During the Telenovela scene we had a com system mix up which threw off two of the piano sting sound effects but we have addressed the mix up and will be sure to avoid that mix up in the future
Costumes/Hair/Makeup:
1. The band on [REDACTED] crown fell off during fight call and didn't fully have time to cure before the show so had him use [REDACTED] crown for the Dream Sequence and fight sequences to ensure it was safely secured on his head but we should have [REDACTED] crown ready to go for the show tomorrow!
Props:
1. Nothing at this time, thank you!
Choreographer:
1. Nothing at this time, thank you!
Fight Director:
1. Nothing at this time, thank you!
Production Manager:
1. The snow machine worked great! Thank you for coming in and ensuring that was filled!
Technical Director:
1. The snow machine worked great! Thank you for coming in and ensuring that was filled!
Producer:
1. Nothing at this time, thank you!

Publicity:
1. Nothing at this time, thank you!
Stage Manager:
1. Nothing at this time, thank you!

Gilgamesh Run Sheet

Gilgamesh Run Sheet							
Who:	Task:	What:	Where:	When:	Page #	Spike Color	Notes:
Pre Show							
XXX	Unlock	All Doors	-	Upon Arrival	-	-	
XXX	Turn On	All Lights	-	Upon Arrival	-	-	
XXX	Unlock	Props Cabinet	Backstage Right	-	-	-	
XXX	Unlock	Dressing Rooms	-	-	-	-	
XXX	Strike	Ghost Light	-	-	-	-	
XXX	Unlock	SM Locker	-	-	-	-	
XXX	Preset	SM and Regulation Kits	Break Table	-	-	-	
			Shop Doors and USL Backstage Door	-	-	-	
XXX	Preset	Door U's	Backstage Door	-	-	-	
XXX	Highlight	Sign In Sheet	-	One Minute After Call Time	-	-	
XXX	Preset	SR Props Table	Backstage Right	Upon Arrival	-	-	
XXX	Preset	SL Props Table	Backstage Left	Upon Arrival	-	-	Thunder Sheet and Bull Prop are going to be kept in Dressing Room F
					-	-	There will be some snow that falls during Dimmer Check as they are testing light cues so please be aware you will have to sweep up some snow after Dimmer Check is done
XXXX	Sweep	Stage	Onstage	Upon Arrival	-	-	
XXX	Sweep	Backstage	Hallway/Backstage	Upon Arrival	-	-	
XXX	Mop	Stage	Onstage	After Stage is Swept	-	-	Start at First Dress
XXX	Mop	Backstage	Hallway/Backstage	After Stage is Swept	-	-	Start at First Dress
XXXX	Check	Dimmer	Onstage	After Stage is Swept	-	-	
XXXXX	Check	Sound/Mics	Onstage	After Dimmer Check	-	-	Hand Held Then Announcer Mic ensuring both on for the Show
XXX	Fly In	Grand/Legs	Lineset 2, 12, 23	After Stage is Dry	-	Knuckle Buster	
Cast	Call	Warmups	Onstage	After Stage is Dry	-	-	
Cast	Check	Intimacy	Onstage	After Warmups	-	-	
Cast XXXXXXX	Call	Fight/Lift Call	Onstage	Intimacy Check	-	-	We will need sound effects for the Humbaba fight as well as the bull of Heaven fight
XXX	Preset	SR Side Tabs	Backstage Right	After Stage is Set	-	Pink	
XXX	Preset	SL Side Tabs	Backstage Left	After Stage is Set	-	Pink	
					-	-	Ensure Actors are on their respective sides and communicate with Stage Manager (SR: J + O + R, SL: K + S + G + E)
Act One							
XXXX	Move	XXXX Gilgamesh Mask and Crown	Backstage Right to Backstage Left	After Exit DSR on pg 2 on Professor: Assyria was an Ancient Civilization in the Fertile Crescent of the Middle East.	2	-	

Gilgamesh Run Sheet

☒	Strike and Move	Mic Stand	Onstage DSR to Backstage Left	As ☒ drops down onto all 4s at the end of the Hamilton Parody	13	-	Ollie will bring the stand onstage with her and will present it for you to strike
☒☒	Move	☒ Enkidu Mask	Backstage Right to Backstage Left	After ☒☒ and ☒ Exit USR Vom following Enkidu: He sounds awful where is this Gilgamesh?	15	-	
☒☒	Move	Gilgamesh and Enkidu Swords	From SR props table to SL props table	After ☒ and ☒☒ exit USR Vom during "My Hero" transition song	20	-	
☒	Move	☒☒ Enkidu Mask	From Backstage Right to USL on Wall Hook	After ☒ and ☒☒ exit USR Vom during "My Hero" transition song	20	-	
☒☒	Fly In	Announcer Microphone	Lineset 5	Gilgamesh: My friend. Please. I cannot do this alone.	27	Pink	Slowly as to not draw attention away from the scene
☒☒	Fly Out	Announcer Microphone	Lineset 5	After Announcer: Three. Two. One. Fight!	28	Blue	Quickly so that it is out of the way of the actors doing their stage combat
☒	Move	☒☒ Enkidu Mask	Backstage Right to USL on Wall Hook	After Enkidu Exits DSR following the Waves Dance	39	-	
☒☒☒	Stretch	Shadowplay Cloth	Across the Archway	As "Lose Yourself" fades out and Raven starts her monologue coming from SR	52	-	The cloth will be stretched across the back of the Archway to allow for ☒ to do her Shadowplay Puppets
☒☒☒	Turn On	Shadowplay Light	Behind Ground Row	After Shadowplay Cloth is in Place	52	-	
☒☒☒	Turn Off	Shadowplay Light	Behind Ground Row	After Professor 2: Fruit in hand.	52	-	
☒☒☒	Strike	Shadowplay Cloth	USR	After Shadowplay Light is Off	52	-	
Post Show							
☒☒	Put Away	Mics	Backstage Right	After House is Clear	-	-	
☒	Fly Out	Grand and Legs	Lineset 2, 12, 23	After House is Clear	-	Clear Off Ground	Enough space to sweep and mop under
☒☒	Sweep	Snow	Onstage	After House is Clear	-	-	Ensure that we are saving the snow we are sweeping up and putting it in the bucket
☒	Strike	Stage Right Props Table	To the Prop Box	After House is Clear	-	-	
☒	Strike	Stage Left Props Table	To the Prop Box	After House is Clear	-	-	
☒	Reset	SR Side Tabs	Backstage Right	After Stage is Clear	-	-	
☒	Reset	SL Side Tabs	Backstage Left	After Stage is Clear	-	-	
☒	Shut Down	Sound Booth	Sound Booth	After House is Clear	-	-	
☒	Shut Down	Light Board	Lights Booth	After House is Clear	-	-	
☒	Strike	Door U's	Shop Doors and USL Backstage Door	After House is Clear	-	-	
☒	Set	Ghost Light	Center Stage	After Everyone Has Checked Out	-	-	
☒	Lock	Props Cabinet	Backstage Right	After Everyone Has Checked Out	-	-	
☒	Lock	Dressing Rooms	-	After Everyone Has Checked Out	-	-	
☒	Turn Off	All Lights	-	After Everyone Has Checked Out	-	-	
☒	Lock	All Doors	-	After Everyone Has Checked Out	-	-	
Prepared by Grace Engstrom							
Updated 9/29/25							
Version C							

Gilgamesh Props Tracking

Character	Prop	Page #	Prop Enter	Page #	Prop Exit	Notes
ACT ONE						
XX (Enkidu Hamilton)	Microphone	13	DSR with Enkidu Hamilton	13	DSL with Enkidu Hamilton	Functioning Microphone
XX (Enkidu Hamilton)	Mic Stand	13	DSR with Enkidu Hamilton	13	DSR with XX	
XX (Boom Mic)	Boom Mic	14	DSL with Boom Mic	14	DSL with Narrator	
XX (Camera)	Video Camera	14	DSL with Camera	14	DSL with Camera	
XX (Boom Mic)	Arrow Head	14	DSL with Narrator	14	DSL with Boom Mic	
XXX (Enkidu)	Quarlenstaff	16	DSR to center stage with XXX	16	USL through archway with XXX	
XXX (Gilgamesh)	Quarlenstaff	16	DSL to center stage with XXX	16	USL through archway with XXX	
XX (Singer)	Microphone	17	USL Vom with Singer	17	USL Vom with Singer	Functioning Microphone
XX (Singer)	Mic Stand	17	USL Vom with Singer	17	USL Vom with Singer	
XX (Enkidu)	Sword	19	DSL with Enkidu	19	USR Vom with Enkidu	
XX (Gilgamesh)	Sword	19	DSL with Gilgamesh	19	USR Vom with Gilgamesh	
XX (Dream Spirit 2)	Thunder Sheet	22	DSL with Dream Spirit 2	22	DSL with Dream Spirit 2	
XX (Dream Spirit 1)	Rain Stick	22	DSL with Dream Spirit 1	22	DSL with Dream Spirit 1	
XX (Announcer)	Announcer Mic	27	Flies in center stage from Lineset 5	28	Flies out center stage from Lineset 5	Flies in from ahead- functioning microphone
XX (Enkidu), XX (Gilgamesh)	Styrofoam Head	30	DSR with Enkidu	31	DSL with Gilgamesh	
XX (Gilgamesh)	Sword	35	USL through Archway with Enkidu	35	USR through archway with Enkidu	
XX (Enkidu)	Sword	35	USL through Archway with Enkidu	35	USR through archway with Enkidu	
XX	Bull Head	35	DSL with XX	35	USL through center archway with XX	
XX	Bull Hand	35	DSL with XX	35	DSR with XX	
XX	Bull Hand	35	DSL with XX	35	DSL with XX	
XXX (SM 1)	Video Camera	49	DSL with SM 1	51	DSL with SM 1	Same as before
XX (Puppeteer)	Giglamesh Cut Out	52	USR Behind Archway with XX	52	USL Behind Archway with XX	
XX (Puppeteer)	Fruit Cut Out	52	USR Behind Archway with XX	52	USL Behind Archway with XX	
XX (Puppeteer)	Sea Monster Cut Out	52	USR Behind Archway with XX	52	USR Behind Archway with XX	
XXX	Shadowplay Cloth	52	USR Behind Archway with XXX	52	USR Behind Archway with XXX	
XX (Gilgamesh)	Fruit	53	DSL with Gilgamesh	53	DSR with the Snake	
XXX XXX XXX	Snake	53	DSR with XXX XXX XXX	53	DSR with XXX XXX XXX	
Light Cue	Snow	55	Cued by the Light Board	59	Cued by the Light Board	Hanging up between the lighting grid but will need to be filled

Gilgamesh Props Tracking

SR Props Table List

Preset at the Beginning of the Show	Moved Over During the Show
Microphone	Gilgamesh Sword
Microphone Stand	Enkidu Sword
Enkidu Quarterstaff	Bull Hand x1
Styrofoam Head	Fruit
Shadowplay Cloth	
Snake	
Gilgamesh Cut Out	
Sea Monster Cut Out	
Fruit Cut Out	

SL Props Table List

Preset at the Beginning of the Show	Moved Over During the Show
Boom Mic	Microphone
Video Camera	Enkidu Quarterstaff
Arrow End	Styrofoam Head
Gilgamesh Quarterstaff	Gilgamesh Cut Out
Gilgamesh Sword	Sea Monster Cut Out
Enkidu Sword	Fruit Cut Out
Bull Head	
Bull Hand x2	
Fruit	
Rain Stick	
Thunder Sheet	

Gilgamesh Entrance/Exit Plot

Character	Ent/Ex	Where	Act/Scene	Page	Line
Act 1					
6	Enter	DSL		How?	1 During Opening Song
5	Enter	DSL		How?	1 During Opening Song
Professor7	Enter	DSL		How?	1 During Opening Song
1	Enter	USL Through Archway		How?	1 During Opening Song
2	Enter	DSR		How?	1 During Opening Song
3	Enter	DSR		How?	1 During Opening Song
4	Enter	DSR		How?	1 During Opening Song
6	Exit	DSL		How?	2 Professor: The Story of Gilgamesh is one of loss...
5	Exit	DSL		How?	2 Professor: The Story of Gilgamesh is one of loss...
1	Exit	DSL		How?	2 Professor: The Story of Gilgamesh is one of loss...
3	Exit	DSR		How?	2 Professor: The Story of Gilgamesh is one of loss...
2	Exit	DSR		How?	2 Professor: The Story of Gilgamesh is one of loss...
4	Exit	DSR		How?	2 Professor: The Story of Gilgamesh is one of loss...
Gilgamesh	Enter	DSL		How?	2 Professor: Gilgamesh is often depicted as wearing a crown...
Gilgamesh	Enter	DSL		How?	2 Professor: Gilgamesh is often depicted as wearing a crown...
Gilgamesh	Enter	DSL		How?	2 Professor: Gilgamesh is often depicted as wearing a crown...
Enkido	Enter	DSR		How?	2 Professor: Gilgamesh is often depicted as wearing a crown...
Enkido	Enter	DSR		How?	2 Professor: Gilgamesh is often depicted as wearing a crown...
Enkido	Enter	DSR		How?	2 Professor: Gilgamesh is often depicted as wearing a crown...
Gilgamesh	Exit	DSR		How?	2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent...
Gilgamesh	Exit	DSR		How?	2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent...
Enkido	Exit	DSL		How?	2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent...
Enkido	Exit	DSL		How?	2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent...
Enkido	Exit	DSL		How?	2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent...
Enkido	Exit	DSL		How?	2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent...
Costello	Enter	USR Vom		Assyrian Who's On First	4 Reverse Symbol Sound Effect
Abbott	Enter	USR Vom		Assyrian Who's On First	4 Reverse Symbol Sound Effect
Costello	Exit	USR Vom		Assyrian Who's On First	5 Reverse Symbol Sound Effect
Abbott	Exit	USR Vom		Assyrian Who's On First	5 Reverse Symbol Sound Effect
Enkido	Enter	DSR		Cuneiform	6 Reverse Symbol Sound Effect
Mem	Enter	USL Through Archway		Cuneiform	6 Enkido: This day I came across my brother in arms.. Gilgamesh...
Enkido	Exit	DSR		Cuneiform	6 Reverse Symbol Sound Effect
Mem	Exit	USL Through Archway		Cuneiform	6 Reverse Symbol Sound Effect
Writer 1	Enter	USR Through Archway		We Did That First	7 During Transition Song
Writer 2	Enter	USR Through Archway		We Did That First	7 During Transition Song
Writer 3	Enter	USR Through Archway		We Did That First	7 During Transition Song
Writer 5	Enter	DSL		We Did That First	7 During Transition Song
Writer 6	Enter	DSR		We Did That First	7 During Transition Song
Writer 7	Enter	DSR		We Did That First	7 During Transition Song
Student	Exit	DSL		Nerd- Book1	10 Nerd: Hi my name is Jeffery Earl McQuiggan
Student	Exit	DSL		Nerd- Book1	10 Nerd: Hi my name is Jeffery Earl McQuiggan
Uruk Merchant	Enter	DSL		Nerd- Book1	10 Uruk Merchant: HE'S COMING!!! RUUUUNNN
Uruk Merchant	Exit	DSR		Nerd- Book1	10 After line
Gilgamesh	Enter	DSL		Nerd- Book1	10 After Jag: I fear he may stab me once more!
Gilgamesh	Exit	DSL		Nerd- Book1	10 After Gilgamesh: CONCUBINE!
Concubine	Exit	DSL		Nerd- Book1	10 After Gilgamesh: CONCUBINE!

Raven	Exit	DSL		Nerd- Book1	10 Nerd: What a great guy!
Ollie	Exit	DSL		Nerd- Book1	10 Nerd: What a great guy!
Jag	Exit	DSL		Nerd- Book1	10 Nerd: What a great guy!
Nerd	Exit	DSL		Nerd- Book1	10 During Transition Song
Gilgamesh	Enter	USR Through Archway		Ninsun	11 During Transition Song
Ninsun	Enter	DSL		Ninsun	11 End of Transition Song
Ninsun	Exit	DSL		Ninsun	11 Ninsun: Let me go make you some nice dolmas.
Townfolk	Enter	DSL		Ninsun	12 Gilgamesh: ...maybe lash out a bit
Townfolk	Enter	DSR		Ninsun	12 Gilgamesh: ...maybe lash out a bit
Townfolk	Exit	USL Through Archway		Ninsun	12 After getting punched
Townfolk	Exit	USR Through Archway		Ninsun	12 After getting punched
Gilgamesh	Exit	USL Through Archway		Ninsun	12 During Transition Song
Aruru	Enter	DSL		Enkido Creation	13 During Transition Song
Hamilton Enkido	Enter	DSR		Enkido Creation	13 After Aruru: Okayyyyy, BYE!
Enkido	Enter	DSL		Enkido Creation	13 After Aruru: Okayyyyy, BYE!
Potters Wheel	Enter	DSL		Enkido Creation	13 After Aruru: Okayyyyy, BYE!
Potters Wheel	Enter	DSL		Enkido Creation	13 After Aruru: Okayyyyy, BYE!
Potters Wheel	Enter	DSL		Enkido Creation	13 After Aruru: Okayyyyy, BYE!
Aruru	Exit	DSL		Enkido Creation	13 Hamilton Enkido: Are you still mine?
Potters Wheel	Exit	DSL		Enkido Creation	13 Hamilton Enkido: Are you still mine?
Potters Wheel	Exit	DSL		Enkido Creation	13 Hamilton Enkido: Are you still mine?
Potters Wheel	Exit	DSL		Enkido Creation	13 Hamilton Enkido: Are you still mine?
Hamilton Enkido	Exit	DSL		Enkido Creation	13 Enkido: I said Enkido is my name
Narrator	Enter	DSL		Nat Geo Doc	14 After Hamilton Parody
Boom Mic	Enter	DSL		Nat Geo Doc	14 After Hamilton Parody
Camera	Enter	DSL		Nat Geo Doc	14 After Hamilton Parody
Shamhat	Enter	DSR Vom		Nat Geo Doc	14 Narrator: Truly an example of nature's brutality
Narrator	Exit	DSL		Nat Geo Doc	14 Narrator: Let's give them some alone time.
Boom Mic	Exit	DSL		Nat Geo Doc	14 Narrator: Let's give them some alone time.
Camera	Exit	DSL		Nat Geo Doc	14 Narrator: Let's give them some alone time.
Enkido	Exit	USR Vom		Pillow Talk	15 Enkido: Where is this Gilgamesh?
Shamhat	Exit	USR Vom		Pillow Talk	15 Enkido: Where is this Gilgamesh?
Narrator	Enter	USL Through Archway		Pillow Talk	15 Narrator: And So Enkido went to the city...
Narrator	Exit	USL Through Archway		Pillow Talk	15 Narrator: They met on the streets of Uruk.
Enkido	Enter	DSR		Fighting Tableaus Book 2	16 As Narrator Exits
Gilgamesh	Enter	DSL		Fighting Tableaus Book 2	16 As Narrator Exits
Professor 1	Enter	USL Through Archway		Fighting Tableaus Book 2	16 As Gilgamesh and Enkido Freeze
Professor 1	Exit	USL Through Archway		Fighting Tableaus Book 2	16 Professor 1: Acknowledging this complexity allows for a more nuanced interpretation of the text.
Band Singer	Enter	USL Vom		Fighting Tableaus Book 2	17 As The Boys are Back in Town begins
Band Member	Enter	USL Vom		Fighting Tableaus Book 2	17 As The Boys are Back in Town begins
Band Member	Enter	USL Vom		Fighting Tableaus Book 2	17 As The Boys are Back in Town begins
Band Member	Enter	USL Vom		Fighting Tableaus Book 2	17 As The Boys are Back in Town begins
Band Singer	Exit	USL Vom		Fighting Tableaus Book 2	17 As The Boys are Back in Town Ends
Band Member	Exit	USL Vom		Fighting Tableaus Book 2	17 As The Boys are Back in Town Ends
Band Member	Exit	USL Vom		Fighting Tableaus Book 2	17 As The Boys are Back in Town Ends
Band Member	Exit	USL Vom		Fighting Tableaus Book 2	17 As The Boys are Back in Town Ends
Band Member	Exit	USL Vom		Fighting Tableaus Book 2	17 As The Boys are Back in Town Ends
Gilgamesh	Exit	DSL		Fighting Tableaus Book 2	17 During Transition Song
Enkido	Exit	DSL		Fighting Tableaus Book 2	17 During Transition Song

Gilgamesh Entrance/Exit Plot

Professor 2	Enter	DSR	Fighting Tableaus Book 2	18	During Transition Song
Gilgamesh	Enter	DSL	Fighting Tableaus Book 2	18	Professor 2: But Assyrians not only focused on their armory...
Enkidu	Enter	DSL	Fighting Tableaus Book 2	18	Professor 2: But Assyrians not only focused on their armory...
Professor 2	Exit	DSR	Fighting Tableaus Book 2	18	Professor 2: ... culture with their stone carvings, literature, and glass making.
Gilgamesh	Exit	USR Vom	Sword Sharpening Scene	19	Gilgamesh: Come, let's head further out of the city.
Enkidu	Exit	USR Vom	Sword Sharpening Scene	19	Gilgamesh: Come, let's head further out of the city.
Villager 1	Enter	DSL	Book 3: Villagers	20	During Transition Song
Villager 3	Enter	DSL	Book 3: Villagers	20	During Transition Song
Villager 4	Enter	DSL	Book 3: Villagers	20	During Transition Song
Villager 6	Enter	DSL	Book 3: Villagers	20	During Transition Song
Villager 5	Enter	DSR	Book 3: Villagers	20	During Transition Song
Villager 2	Enter	USR Through Archway	Book 3: Villagers	20	During Transition Song
Villager 7	Enter	USR Through Archway	Book 3: Villagers	20	During Transition Song
Villager 1	Exit	DSL	Book 3: Villagers	21	During Transition Song
Villager 4	Exit	DSL	Book 3: Villagers	21	During Transition Song
Villager 2	Exit	DSL	Book 3: Villagers	21	During Transition Song
Villager 3	Exit	DSR	Book 3: Villagers	21	During Transition Song
Villager 5	Exit	DSR	Book 3: Villagers	21	During Transition Song
Villager 6	Exit	DSR	Book 3: Villagers	21	During Transition Song
Villager 7	Exit	DSR	Book 3: Villagers	21	During Transition Song
Giglamesh	Enter	USR Through Archway	Book 4: Gilgamesh's Dream Ballet	22	During Transition Song
Enkidu	Enter	USR Through Archway	Book 4: Gilgamesh's Dream Ballet	22	During Transition Song
Dream Spirit 1	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	22	After the Dream Chime
Dream Spirit 2	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	22	After the Dream Chime
Dream Spirit 3	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	22	After the Dream Chime
Dream Spirit 1	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	22	Dream Creatures: Goodbye Gilgamesh
Dream Spirit 2	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	22	Dream Creatures: Goodbye Gilgamesh
Dream Spirit 3	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	22	Dream Creatures: Goodbye Gilgamesh
Dream Spirit 1	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	23	After the Dream Chime
Dream Spirit 2	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	23	After the Dream Chime
Dream Spirit 3	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	23	After the Dream Chime
Dream Spirit 1	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	24	Dream Creatures: Goodbye Gilgamesh
Dream Spirit 2	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	24	Dream Creatures: Goodbye Gilgamesh
Dream Spirit 3	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	24	Dream Creatures: Goodbye Gilgamesh
Dream Spirit 1	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	24	After the Dream Chime
Dream Spirit 2	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	24	After the Dream Chime
Dream Spirit 3	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	24	After the Dream Chime
Dream Spirit 1	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	24	As Gilgamesh Screams
Dream Spirit 2	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	24	As Gilgamesh Screams
Dream Spirit 3	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	24	As Gilgamesh Screams
Enkidu	Exit	DSR	Book 4: Gilgamesh's Dream Ballet	25	During Transition Song
Gilgamesh	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	25	During Transition Song
Professor	Enter	USR Vom	Book 4: Gilgamesh's Dream Ballet	26	During Transition Song
Dancer	Enter	DSR	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Begins to Play
Dancer	Enter	DSR	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Begins to Play
Dancer	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Begins to Play
Dancer	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Begins to Play
Dancer	Enter	DSL	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Begins to Play

Dancer	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Begins to Play
Dancer	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Ends
Dancer	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Ends
Dancer	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Ends
Dancer	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Ends
Dancer	Exit	DSL	Book 4: Gilgamesh's Dream Ballet	26	As Party Dance Ends
Professor	Exit	USR Vom	Book 4: Gilgamesh's Dream Ballet	26	Professor: They arm themselves and prepare for battle.
Gilgamesh	Enter	USL Vom	Misdirection Fight- Go	27	Professor: They arm themselves and prepare for battle.
Enkidu	Enter	USL Vom	Misdirection Fight- Go	27	Professor: They arm themselves and prepare for battle.
Announcer	Enter	USL Through Archway	Misdirection Fight- Go	27	Gilgamesh: My friend. Please. I cannot do this alone.
Audience	Enter	USR Vom	Misdirection Fight- Go	27	Announcer: Illadies and gentleman.
Audience	Enter	USR Vom	Misdirection Fight- Go	27	Announcer: Illadies and gentleman.
Audience	Enter	USR Vom	Misdirection Fight- Go	27	Announcer: Illadies and gentleman.
Humbaba	Enter	DSR	Misdirection Fight- Go	27	As Thunderstruck Begins
Announcer	Exit	USR Through Archway	Misdirection Fight- Go	28	Announcer: Three. Two. One. Fight!
Audience	Exit	USR Vom	Misdirection Fight- Go	28	Announcer: Three. Two. One. Fight!
Audience	Exit	USR Vom	Misdirection Fight- Go	28	Announcer: Three. Two. One. Fight!
Audience	Exit	USR Vom	Misdirection Fight- Go	28	Announcer: Three. Two. One. Fight!
Humbaba	Exit	DSL	Misdirection Fight- Go	29	During Transition Song
Enkidu	Exit	DSL	Misdirection Fight- Go	29	During Transition Song
Enkidu	Enter	DSR	Leaving Forest: Returning Home	30	During Transition Song
Giglamesh	Exit	DSL	Leaving Forest: Returning Home	31	During Transition Song
Enkidu	Exit	DSL	Leaving Forest: Returning Home	31	During Transition Song
Podcaster	Enter	DSR	Podcast	32	During Transition Song
Ishtar	Enter	DSR	Podcast	32	During Transition Song
Gilgamesh	Enter	DSL	Telenovela Book 6	33	Reverse Symbol Sound Effect
Townsfolk	Enter	DSL	Telenovela Book 6	33	Reverse Symbol Sound Effect
Townsfolk	Enter	DSL	Telenovela Book 6	33	Reverse Symbol Sound Effect
Townsfolk	Enter	DSL	Telenovela Book 6	33	Reverse Symbol Sound Effect
Townsfolk	Enter	DSL	Telenovela Book 6	33	Reverse Symbol Sound Effect
Gilgamesh	Exit	DSL	Telenovela Book 6	35	Reverse Symbol Sound Effect
Townsfolk	Exit	DSL	Telenovela Book 6	35	Reverse Symbol Sound Effect
Townsfolk	Exit	DSL	Telenovela Book 6	35	Reverse Symbol Sound Effect
Townsfolk	Exit	DSL	Telenovela Book 6	35	Reverse Symbol Sound Effect
Townsfolk	Exit	DSL	Telenovela Book 6	35	Reverse Symbol Sound Effect
Townsfolk	Exit	DSL	Telenovela Book 6	35	Reverse Symbol Sound Effect
Gilgamesh	Enter	USL Through Archway	Telenovela Book 6	35	As Song Begins
Enkidu	Enter	USL Through Archway	Telenovela Book 6	35	As Song Begins
Bull	Enter	DSL	Telenovela Book 6	35	After Gilgamesh Stabs Himself in the Foot
Bull	Enter	DSL	Telenovela Book 6	35	After Gilgamesh Stabs Himself in the Foot
Bull	Enter	DSL	Telenovela Book 6	35	After Gilgamesh Stabs Himself in the Foot
Podcaster	Exit	DSR	Telenovela Book 6	35	When Bull Growls at Them
Ishtar	Exit	DSR	Telenovela Book 6	35	When Bull Growls at Them
Bull	Exit	DSR	Telenovela Book 6	35	After Getting Stabbed
Bull	Exit	DSR	Telenovela Book 6	35	After Getting Stabbed
Bull	Exit	USL Through Archway	Telenovela Book 6	35	After Getting Stabbed

Gilgamesh Entrance/Exit Plot

Podcaster	Enter	DSR	Telenovela Book 6	35	As The Fight Ends
Ishtar	Enter	DSR	Telenovela Book 6	35	As The Fight Ends
Giglamesh	Exit	USL Through Archway	Telenovela Book 6	35	Ishtar... his fuckass boy toy slapped me across the face with a hunk of bull meat???
Enkidu	Exit	USR Through Archway	Telenovela Book 6	35	Ishtar... his fuckass boy toy slapped me across the face with a hunk of bull meat???
Ishtar	Exit	DSR	Telenovela Book 6	36	During Transition Song
Professor	Enter	DSL	Telenovela Book 6	36	During Transition Song
Professor	Exit	DSL	Telenovela Book 6	36	Professor: ... and soon he became gravely ill.
Gilgamesh	Enter	USL Through Archway	Enkidus Death	37	Professor: ... and soon he became gravely ill.
Professor	Enter	DSR	Enkidus Death	38	Gilgamesh: .. that has darkened your face and stopped your breath?
Dancer	Enter	DSR	Enkidus Death	38	Gilgamesh: .. that has darkened your face and stopped your breath?
Dancer	Enter	DSR	Enkidus Death	38	Gilgamesh: .. that has darkened your face and stopped your breath?
Dancer	Enter	DSL	Enkidus Death	38	Gilgamesh: .. that has darkened your face and stopped your breath?
Dancer	Enter	DSL	Enkidus Death	38	Gilgamesh: .. that has darkened your face and stopped your breath?
Professor	Exit	DSR	Enkidus Death	38	Professor: But the numbers are dwindling and the memories of the Culture are fading away.
Dancer	Exit	DSR	Enkidus Death	38	Professor: But the numbers are dwindling and the memories of the Culture are fading away.
Dancer	Exit	DSR	Enkidus Death	38	Professor: But the numbers are dwindling and the memories of the Culture are fading away.
Dancer	Exit	DSL	Enkidus Death	38	Professor: But the numbers are dwindling and the memories of the Culture are fading away.
Dancer	Exit	DSL	Enkidus Death	38	Professor: But the numbers are dwindling and the memories of the Culture are fading away.
Dancer	Enter	USR Vom	Sad Gilgamesh Movement Piece	39	In anticipation of the song
Dancer	Enter	USR Vom	Sad Gilgamesh Movement Piece	39	In anticipation of the song
Dancer	Enter	DSL	Sad Gilgamesh Movement Piece	39	"It comes and goes in waves"
Dancer	Enter	DSR	Sad Gilgamesh Movement Piece	39	"It comes and goes in waves"
Dancer	Exit	DSR	Sad Gilgamesh Movement Piece	39	As dance ends
Dancer	Exit	DSR	Sad Gilgamesh Movement Piece	39	As dance ends
Enkidu	Exit	DSR	Sad Gilgamesh Movement Piece	39	As dance ends
Dancer	Exit	DSL	Sad Gilgamesh Movement Piece	39	As dance ends
Dancer	Exit	DSL	Sad Gilgamesh Movement Piece	39	As dance ends
Gilgamesh	Exit	DSL	Sad Gilgamesh Movement Piece	39	As dance ends
Professor	Enter	USL Through Archway	Sad Gilgamesh Movement Piece	39	As Dancers Exit
Bartender	Enter	DSR	Bar Support Group	40	Professor: The Nazis knew this, ISIS clearly understands it too
Patron 3	Enter	DSR	Bar Support Group	40	Professor: The Nazis knew this, ISIS clearly understands it too
Patron 4	Enter	DSR	Bar Support Group	40	Professor: The Nazis knew this, ISIS clearly understands it too
Patron 1	Enter	DSL	Bar Support Group	40	Professor: The Nazis knew this, ISIS clearly understands it too
Patron 5	Enter	DSL	Bar Support Group	40	Professor: The Nazis knew this, ISIS clearly understands it too
Gilgamesh	Enter	USL Through Archway	Bar Support Group	40	Professor: The Nazis knew this, ISIS clearly understands it too
Bartender	Exit	DSR	Bar Support Group	42	Patron 2: Here, sit down. Let me buy you a drink...
Patron 2	Exit	DSR	Bar Support Group	42	Gilgamesh: Finally someone recognizes my status
Gilgamesh	Exit	DSR	Bar Support Group	42	Gilgamesh: Finally someone recognizes my status
Patron 4	Exit	DSL	Bar Support Group	42	Gilgamesh: Finally someone recognizes my status
Patron 5	Exit	DSL	Bar Support Group	42	Gilgamesh: Finally someone recognizes my status
Patron 3	Exit	DSL	Bar Support Group	42	Gilgamesh: Finally someone recognizes my status
Professor	Exit	DSR	Bar Support Group	42	Professor: ...on how to cheat death.
Gilgamesh	Enter	USR Through Archway	Scorpio Scene: Book 10	43	Professor: ...on how to cheat death.
Scorpion 1	Enter	USL Vom	Scorpio Scene: Book 10	43	Professor: ...on how to cheat death.
Scorpion 2	Enter	USL Vom	Scorpio Scene: Book 10	43	Professor: ...on how to cheat death.
Fawn	Enter	USR Vom	Scorpio Scene: Book 10	44	Gilgamesh: this is the WORST!

Fawn	Exit	USL Vom	Scorpio Scene: Book 10	44	After crossing the stage
Gilgamesh	Exit	USL Vom	Scorpio Scene: Book 10	44	During Transition Song
Scorpion 1	Exit	USL Vom	Scorpio Scene: Book 10	44	During Transition Song
Scorpion 2	Exit	USL Vom	Scorpio Scene: Book 10	44	During Transition Song
Gilgamesh	Enter	USL Through Archway	Tunnel	45	During Transition Song
Voice 1	Enter	DSL	Tunnel	45	During Transition Song
Voice 2	Enter	DSL	Tunnel	45	During Transition Song
Voice 4	Enter	DSL	Tunnel	45	During Transition Song
Voice 6	Enter	DSL	Tunnel	45	During Transition Song
Voice 3	Enter	DSR	Tunnel	45	During Transition Song
Voice 5	Enter	DSR	Tunnel	45	During Transition Song
Gilgamesh	Exit	DSL	Tunnel	46	Gilgamesh: Oh God! No.
Voice 5	Exit	USL Through Archway	Tunnel	46	During Transition Song
Voice 6	Exit	USL Through Archway	Tunnel	46	During Transition Song
Voice 4	Exit	USL Through Archway	Tunnel	46	During Transition Song
Voice 1	Exit	DSL	Tunnel	46	During Transition Song
Voice 2	Exit	DSL	Tunnel	46	During Transition Song
Voice 3	Exit	DSL	Tunnel	46	During Transition Song
Shiduri	Enter	USL Through Archway	Shiduri Lays It Down	47	During Transition Song
Gilgamesh	Enter	USL Through Archway	Shiduri Lays It Down	47	During Transition Song
Shiduri	Exit	DSL	Shiduri Lays It Down	48	During Transition Song
Gilgamesh	Exit	DSR	Shiduri Lays It Down	48	During Transition Song
Urshanabi	Enter	DSL	Book 10: Urshanabi's Boat Service	49	During Transition Song
SM 1	Enter	DSL	Book 10: Urshanabi's Boat Service	49	During Transition Song
SM 2	Enter	DSL	Book 10: Urshanabi's Boat Service	49	During Transition Song
SM 3	Enter	DSL	Book 10: Urshanabi's Boat Service	49	During Transition Song
SM 4	Enter	DSL	Book 10: Urshanabi's Boat Service	49	During Transition Song
SM 5	Enter	DSL	Book 10: Urshanabi's Boat Service	49	During Transition Song
Gilgamesh	Enter	DSR	Book 10: Urshanabi's Boat Service	50	Urshanabi: Say hi Stone Men!
Urshanabi	Exit	DSR	Book 10: Urshanabi's Boat Service	51	During Transition Song
SM 3	Exit	DSR	Book 10: Urshanabi's Boat Service	51	During Transition Song
SM 4	Exit	DSR	Book 10: Urshanabi's Boat Service	51	During Transition Song
SM 1	Exit	DSL	Book 10: Urshanabi's Boat Service	51	During Transition Song
SM 5	Exit	DSL	Book 10: Urshanabi's Boat Service	51	During Transition Song
Gilgamesh	Exit	DSL	Book 10: Urshanabi's Boat Service	51	During Transition Song
Professor 1	Exit	USR Through Archway	Book 10: Urshanabi's Boat Service	51	Professor 1: ..have a habit of telling stories that go all over the place.
Gilgamesh	Enter	DSL	Back In My Day and Utnapistim Daycare	51	Professor 1: ..have a habit of telling stories that go all over the place.
Utnapistim	Enter	DSR	Back In My Day and Utnapistim Daycare	51	Professor 1: ..have a habit of telling stories that go all over the place.
Gilgamesh	Exit	DSL	Back In My Day and Utnapistim Daycare	52	During Transition Song
Utnapistim	Exit	DSR	Back In My Day and Utnapistim Daycare	52	During Transition Song
Professor 2	Enter	DSR	Back In My Day and Utnapistim Daycare	52	During Transition Song
Puppeteer	Enter	USR Behind Archway	Back In My Day and Utnapistim Daycare	52	Professor 2: And so Gilgamesh did just that.
Puppeteer	Enter	USR Behind Archway	Back In My Day and Utnapistim Daycare	52	Professor 2: And so Gilgamesh did just that.
Professor 2	Exit	DSR	Back In My Day and Utnapistim Daycare	52	Professor 2: Fruit in hand.
Puppeteer	Exit	USL Behind Archway	Back In My Day and Utnapistim Daycare	52	Professor 2: Fruit in hand.
Puppeteer	Exit	USR Behind Archway	Back In My Day and Utnapistim Daycare	52	Professor 2: Fruit in hand.

Gilgamesh Entrance/Exit Plot

Gilgamesh	Enter	DSL		The Snake	53	Professor 2: Fruit in hand.
Gilgamesh	Exit	DSL		The Snake	53	Gilgamesh: ...while I clean myself up.
Snake	Enter	DSR		The Snake	53	After Gilgamesh exits
Snake	Enter	DSR		The Snake	53	After Gilgamesh exits
Snake	Exit	DSR		The Snake	53	After grabbing the fruit
Snake	Exit	DSR		The Snake	53	After grabbing the fruit
Snake	Exit	DSR		The Snake	53	After grabbing the fruit
Gilgamesh	Enter	DSL		The Snake	53	After Snake exits
Villager	Enter	DSR	Book 14: Everything Dies		54	Gilgamesh: Riches, great walls, all the bread and beer I could want.
Gilgamesh	Exit	DSL	Book 14: Everything Dies		55	Gilgamesh: We have one life, and this is how we're using it?
Enkidu	Enter	USL Through Archway	Book 14: Everything Dies		55	Gilgamesh: Ok!
Enkidu	Exit	USL Through Archway	Book 14: Everything Dies		56	Enkidu: Goodbye my friend
Gilgamesh	Exit	USR Through Archway	Book 14: Everything Dies		56	Gilgamesh: Now, I must be sure to leave behind the best of me.
Skyler	Enter	DSR		Ocean Waves	57	During Transition Song
Gabby	Enter	DSR		Ocean Waves	57	During Transition Song
Emma	Enter	DSR		Ocean Waves	57	During Transition Song
Raven	Enter	DSR		Ocean Waves	57	During Transition Song
Kaden	Enter	DSL		Ocean Waves	57	During Transition Song
Ollie	Enter	USL Through Archway		Ocean Waves	57	During Transition Song
Jag	Enter	USR Through Archway		Ocean Waves	57	During Transition Song
Jag	Exit	DSR		Why Myth?	59	After Bows
Kaden	Exit	DSR		Why Myth?	59	After Bows
Emma	Exit	DSR		Why Myth?	59	After Bows
Skyler	Exit	DSR		Why Myth?	59	After Bows
Gabby	Exit	DSL		Why Myth?	59	After Bows
Ollie	Exit	DSL		Why Myth?	59	After Bows
Raven	Exit	DSL		Why Myth?	59	After Bows

Gilgamesh Entrance/Exit Plot

Actor	Changing From	Exit	Page #	Changing to	Re enter	Page #	Pages between	Time 9/15/25
			6	DSL		1	Beginning	
			5	DSL		1	Beginning	
			Professor 7	DSL		1	Beginning	
			1	USL Through Archway		1	Beginning	
			2	DSR		1	Beginning	
			3	DSR		1	Beginning	
			4	DSR		1	Beginning	
		6 DSL	2	Gilgamesh	DSL	2	0 15 seconds	
		5 DSL	2	Gilgamesh	DSL	2	0 15 seconds	
		1 DSL	2	Gilgamesh	DSL	2	0 15 seconds	
		3 DSR	2	Enkidu	DSR	2	0 15 seconds	
		2 DSR	2	Enkidu	DSR	2	0 15 seconds	
		4 DSR	2	Enkidu	DSR	2	0 15 seconds	
Gilgamesh	DSR	2 Abbott	4	USR Vom		2	2 25 seconds	
Gilgamesh	DSR	2 Costello	4	USR Vom		2	2 25 seconds	
Gilgamesh	DSR	2 Enkidu	6	DSR		4	1 minute 43 seconds	
Enkidu	DSL	2 Mom	6	USL Through Archway		4	1 minute 50 seconds	
Enkidu	DSL	2 Writer 5	7	DSL		5	2 minutes 13 seconds	
Enkidu	DSL	2 Writer 3	7	USL Through Archway		5	2 minutes 13 seconds	
Abbott	USR Vom	4 Writer 7	7	DSR		3	46 seconds	
Costello	USR Vom	4 Writer 1	7	USR Through Archway		3	46 seconds	
Enkidu	DSR	6 Writer 6	7	DSR		1	11 seconds	
Mom	USL Through Archway	6 Writer 2	7	USL Through Archway		1	11 seconds	
Student	DSL	10 Uruk Merchant	10	DSL		0	24 seconds	
Student	DSL	10 Gilgamesh	10	DSL		0	34 seconds	
Uruk Merchant	DSR	10 Gilgamesh	11	USR Through Archway		1	25 seconds	
Gilgamesh	DSL	10 Townsfolk	12	DSL		2	3 minutes	
Concubine	DSL	10 Aruru	13	DSL		3	3 minutes 23 seconds	
Townsfolk	DSL	10 Ninsun	11	DSL		1	13 seconds	
Townsfolk	DSL	10 Hamilton Enkidu	13	DSR		3	4 minutes 16 seconds	
Townsfolk	DSL	10 Enkidu	13	DSL		3	4 minutes 22 seconds	
Nerd	DSL	10 Townsfolk	12	DSR		2	2 minutes 50 seconds	
Ninsun	DSL	11 Potters Wheel	13	DSL		2	2 minutes 40 seconds	
Townsfolk	USL Through Archway	12 Potters Wheel	13	DSL		1	1 minute	
Townsfolk	USR Through Archway	12 Enkidu	16	DSR		4	4 minutes 43 seconds	
Gilgamesh	USL Through Archway	12 Potters Wheel	13	DSL		1	52 seconds	
Aruru	DSL	13 Shamhat	14	USR Vom		1	1 minute 23 second	
Potters Wheel	DSL	13 Narrator	14	DSL		1	58 seconds	
Potters Wheel	DSL	13 Gilgamesh	16	DSL		3	3 minutes	
Potters Wheel	DSL	13 Camera	14	DSL		1	58 seconds	
Hamilton Enkidu	DSL	13 Boom Mic	14	DSL		1	10 seconds	
Boom Mic	DSL	14 Narrator	15	USL Through Archway		1	41 seconds	

Key

- Changing SL to SR under 10 min
- Changing SL to SR under 5 min
- Changing under 1 min
- 3 people changing at once
- No Change

Actor	Changing From	Exit	Page #	Changing to	Re enter	Page #	Pages between	Time 9/15/25
Camera	DSL	14 Professor 1	16	USL Through Archway		2	1 minute 29 seconds	
Narrator	DSL	14 Band Member	17	USL Vom		3	3 minutes 16 seconds	
Enkidu	USR Vom	15 Professor 2	18	DSR		3	5 minutes	
Shamhat	USR Vom	15 Band Singer	17	USL Vom		2	2 minutes 28 seconds	
Narrator	USL Through Archway	15 Band Member	17	USL Vom		2	2 minutes 16 seconds	
Professor 1	USL Through Archway	16 Band Member	17	USL Vom		1	1 minute 5 seconds	
Band Member	USL Vom	17 Gilgamesh	18	DSL		1	2 minutes	
Band Member	USL Vom	17 Enkidu	18	DSL		1	2 minutes	
Band Singer	USL Vom	17 Villager 4	20	DSL		3	3 minutes 39 seconds	
Band Member	USL Vom	17 Villager 1	20	DSL		3	3 minutes 39 seconds	
Enkidu	DSL	17 Villager 6	20	DSL		3	2 minutes 10 seconds	
Gilgamesh	DSL	17 Villager 3	20	DSL		3	2 minutes 10 seconds	
Professor 2	DSR	18 Villager 5	20	DSL		2	1 minute 33 seconds	
Gilgamesh	USR Vom	19 Villager 7	20	USR Through Archway		1	7 seconds	
Enkidu	USR Vom	19 Villager 2	20	USR Through Archway		1	7 seconds	
Villager 6	DSR	21 Gilgamesh	22	USR Through Archway		1	10 seconds	
Villager 3	DSR	21 Enkidu	22	USR Through Archway		1	10 seconds	
Villager 4	DSL	21 Dream Spirit 2	22	DSL		1	42 seconds	
Villager 2	DSL	21 Dream Spirit 1	22	DSL		1	42 seconds	
Villager 1	DSL	21 Dream Spirit 3	22	DSL		1	42 seconds	
Villager 7	DSR	21 Professor	26	USR Vom		5	5 minutes 27 seconds	
Villager 5	DSR	21 Dancer	26	DSR		5	6 minutes 8 seconds	
Dream Spirit 2	DSL	22 Dream Spirit 2	23	DSL		1	1 minute 10 seconds	
Dream Spirit 1	DSL	22 Dream Spirit 1	23	DSL		1	1 minute 10 seconds	
Dream Spirit 3	DSL	22 Dream Spirit 3	23	DSL		1	1 minutes 10 seconds	
Dream Spirit 2	DSL	24 Dream Spirit 2	24	DSL		0	59 seconds	
Dream Spirit 1	DSL	24 Dream Spirit 1	24	DSL		0	59 seconds	
Dream Spirit 3	DSL	24 Dream Spirit 3	24	DSL		0	59 seconds	
Dream Spirit 2	DSL	24 Dancer	26	DSL		2	1 minute 24 seconds	
Dream Spirit 1	DSL	24 Dancer	26	DSL		2	1 minute 24 seconds	
Dream Spirit 3	DSL	24 Dancer	26	DSL		2	1 minute 24 seconds	
Enkidu	DSR	25 Dancer	26	DSR		1	39 seconds	
Gilgamesh	DSL	25 Dancer	26	DSL		1	37 seconds	
Dancer	DSL	26 Enkidu	27	USR Vom		1	25 seconds	
Dancer	DSL	26 Gilgamesh	27	USR Vom		1	25 seconds	
Dancer	DSL	26 Announcer	27	USL Through Archway		1	54 seconds	
Dancer	DSL	26 Audience	27	USR Vom		1	1 minute 14 seconds	
Dancer	DSL	26 Audience	27	USR Vom		1	1 minute 14 seconds	
Dancer	DSL	26 Audience	27	USR Vom		1	1 minute 14 seconds	
Professor	USR Vom	26 Humbaba	28	DSR		2	1 minute 17 seconds	
Audience	USR Vom	28 Enkidu	29	DSR		1	1 minute 18 seconds	
Audience	USR Vom	28 Ishtar	32	DSR		4	3 minutes 10 seconds	

Gilgamesh Entrance/Exit Plot

Actor	Changing From	Exit	Page #	Changing to	Re enter	Page #	Pages between	Time 9/15/25
	Announcer	USR Through Archway	28	Podcaster	DSR	32	4	3 minutes 10 seconds
	Audience	USR Vom	28	Townsfolk	DSL	33	5	4 minutes 5 seconds
	Enkidu	DSL	29	Townsfolk	DSL	33	4	2 minutes 48 seconds
	Humbaba	DSL	29	Townsfolk	DSL	33	4	2 minutes 48 seconds
	Enkidu	DSL	31	Gilgamesh	DSL	33	2	52 seconds
	Gilgamesh	DSL	31	Townsfolk	DSL	33	2	52 seconds
	Gilgamesh	DSL	35	Gilgamesh	USR Through Archway	35	0	50 seconds
	Townsfolk	DSL	35	Enkidu	USR Through Archway	35	0	50 seconds
	Townsfolk	DSL	35	Bull	DSL	35	0	1 minute 10 seconds
	Townsfolk	DSL	35	Bull	DSL	35	0	1 minute 10 seconds
	Townsfolk	DSL	35	Bull	DSL	35	0	1 minute 10 seconds
	Podcaster	DSR	35	Podcaster	DSR	35	0	33 seconds
	Ishtar	DSR	35	Ishtar	DSR	35	0	33 seconds
	Bull	USR Through Archway	35	Professor	DSL	36	1	30 seconds
	Bull	DSL	35	Professor	DSR	38	3	3 minutes 50 seconds
	Bull	DSR	35	Dancer	DSL	38	3	3 minutes 50 seconds
	Gilgamesh	USR Through Archway	35	Gilgamesh	USR Through Archway	36	1	23 seconds
	Enkidu	USR Through Archway	35	Dancer	DSR	38	3	3 minutes 41 seconds
	Ishtar	DSR	36	Dancer	DSR	38	2	3 minutes 15 seconds
	Professor	DSL	36	Dancer	DSL	38	2	3 minutes 11 seconds
	Dancer	DSR	38	Dancer	USR Vom	39	1	10 seconds
	Dancer	DSR	38	Dancer	USR Vom	39	1	10 seconds
	Professor	DSR	38	Dancer	DSR	39	1	1 minute 1 second
	Dancer	DSL	38	Dancer	DSL	39	1	1 minute 1 second
	Dancer	DSL	38	Professor	USR Through Archway	39	1	1 minute 47 seconds
	Enkidu	DSR	39	Bartender	DSR	40	1	1 minute 12 seconds
	Dancer	DSR	39	Patron 3	DSR	40	1	1 minute 12 seconds
	Dancer	DSR	39	Patron 4	DSR	40	1	1 minute 12 seconds
	Gilgamesh	DSL	39	Patron 1	DSL	40	1	1 minute 8 seconds
	Dancer	DSL	39	Patron 5	DSL	40	1	1 minute 8 seconds
	Dancer	DSL	39	Gilgamesh	USR Through Archway	40	1	1 minute 17 seconds
	Bartender	DSR	42	Gilgamesh	USR Through Archway	43	1	25 seconds
	Patron 4	DSL	42	Scorpion 2	USR Vom	43	1	15 seconds
	Patron 3	DSL	42	Scorpion 1	USR Vom	43	1	15 seconds
	Patron 2	DSR	42	Fawn	USR Vom	44	2	2 minutes 7 seconds
	Patron 5	DSL	42	Gilgamesh	USR Through Archway	45	3	3 minutes 21 seconds
	Gilgamesh	DSR	42	Voice 3	DSR	45	3	3 minutes 4 seconds
	Professor	DSR	42	Voice 5/Abbott	DSR	45	3	2 minutes 58 seconds
	Fawn	USR Vom	44	Voice 6/Costello	DSL	45	1	16 seconds
	Gilgamesh	USR Vom	45	Voice 1	DSL	45	0	5 seconds
	Scorpion 1	USR Vom	45	Voice 4	DSL	45	0	5 seconds
	Scorpion 2	USR Vom	45	Voice 2	DSL	45	0	5 seconds

Actor	Changing From	Exit	Page #	Changing to	Re enter	Page #	Pages between	Time 9/15/25
	Voice 6/Costello	USL Through Archway	46	Shiduri	USL Through Archway	47	1	3 seconds
	Voice 5/Abbott	USL Through Archway	46	Gilgamesh	USL Through Archway	47	1	8 seconds
	Gilgamesh	DSR	46	Stone Man 5	DSL	49	3	3 minutes 18 seconds
	Voice 4	USL Through Archway	46	Stone Man 1	DSL	49	3	3 minutes 18 seconds
	Voice 1	DSL	46	Stone Man 2	DSL	49	3	3 minutes 18 seconds
	Voice 3	DSL	46	Urshanabi	DSL	49	3	3 minutes 18 seconds
	Voice 2	DSL	46	Stone Man 4	DSL	49	3	3 minutes 18 seconds
	Shiduri	DSL	48	Stone Man 3	DSL	49	1	8 seconds
	Gilgamesh	DSR	48	Gilgamesh	DSR	50	2	2 minutes
	Stone Man 3	DSR	51	Utnapishtim	DSR	51	0	16 seconds
	Gilgamesh	DSR	51	Gilgamesh	DSL	51	0	25 seconds
	Stone Man 1	DSL	51	Professor 2	DSR	52	1	2 minutes
	Stone Man 5	DSL	51	Gilgamesh	DSL	53	2	2 minutes 30 seconds
	Urshanabi	DSR	51	Villager	DSR	54	3	3 minutes 56 seconds
	Stone Man 4	DSR	51	Snake	DSR	53	2	3 minutes 3 seconds
	Professor 1	USL Through Archway	51	Puppeteer	USL Through Archway	52	1	1 minute 36 seconds
	Gilgamesh	DSL	52	Actor	DSL	57	5	8 minutes 2 seconds
	Utnapishtim	DSR	52	Snake	DSR	53	1	58 seconds
	Puppeteer	USL Through Archway	52	Enkidu	USL Through Archway	55	3	5 minutes 16 seconds
	Professor 2	DSR	52	Snake	DSR	53	1	32 seconds
	Gilgamesh	DSL	53	Gilgamesh	DSL	53	0	20 seconds
	Snake	DSR	53	Actor	DSR	57	4	6 minutes 39 seconds
	Snake	DSR	53	Actor	DSR	57	4	6 minutes 39 seconds
	Snake	DSR	53	Actor	DSR	57	4	6 minutes 39 seconds
	Actor	DSR	55	Actor	DSR	57	2	2 minutes 43 seconds
	Enkidu	USL Through Archway	56	Actor	USL Through Archway	57	1	23 seconds
	Gilgamesh	USR Through Archway	56	Actor	USR Through Archway	57	1	5 seconds
	Actor	DSR	59					
	Actor	DSR	59					
	Actor	DSR	59					
	Actor	DSL	59					
	Actor	DSL	59					
	Actor	DSL	59					

Gilgamesh Character/Scene Breakdown

Actor	How?	Assyrian Who's First.	Cuneiform	We Did That First	Nerd- Book 1	Nissun	Enkidu Creation	NAT GEO Doc	Pillow Talk	Fighting Tableaus	Sword Sharpening Scene	The Villagers	Gilgamesh's Dream Ballet	Misdirection Fight	Returning Home	Podcast	Telenovela
XXXX	4			Writer #3	Villager	Nissun	Potters Wheel	Narrator				Villager 1	Dream Spirit 3/Dancer	Enkidu			Townsfolk/Bull/Professor
XXXX	6	Abbott		Writer #7	Nerd	Farmer				Enkidu		Villager 6	Gilgamesh/Dancer		Enkidu		Gilgamesh
XXXX	Professor/7	Professor	Professor	Writer #4/Professor	Concubine		Aruru		Shamhat	Professor 1	Gilgamesh	Villager 7	Dancer/Professor	Humbaba		Ishtar	Ishtar
XXXX	1	Costello		Writer #1	Gilgamesh	Farmer	Potters Wheel	Camera		Gilgamesh		Villager 3	Enkidu/Dancer				Townsfolk/Bull
XXXX	5		Enkidu	Writer #6	Merchant	Gilgamesh	Potters Wheel				Enkidu	Villager 2	Dream Spirit 1/Dancer	Announcer			Townsfolk/Bull
XX	2		Mom	Writer #2	Villager		Hamilton Enkidu	Boom Mic	Narrator	Professor 2		Villager 5	Dancer	Gilgamesh	Gilgamesh	Podcaster	Podcaster
XX	3			Writer #5	Villager		Enkidu	Enkidu	Enkidu					RuPaul and Humbaba			Townsfolk/Enkidu
Voice Over																	

Actor	Enkidu's Death	Sad Gil Movement Piece	Bar Support Group	Scorpio Sisters Scene	Tunnel	Shiduri Lays It Down	Urshanabi Boat Service
XXXX		Dancer	Villager 3	Scorpio Sister 1	Voice 4		Stone Man 1
XXXX	Gilgamesh	Gilgamesh	Villager 1/Professor		Voice 5/Abbott	Gilgamesh	Gilgamesh
XXXX		Dancer	Villager 4	Scorpio Sister 2	Voice 2		Stone Man 4
XXXX		Professor	Villager 2	Fawn	Voice 6/Costello	Shiduri	Stone Man 3
XXXX	Professor	Dancer	Villager 5		Gilgamesh		Stone Man 5
XX	Enkidu	Enkidu	Bartender	Gilgamesh	Voice 1		Stone Man 2
XX		Dancer	Gilgamesh		Voice 3		Urshanabi
Voice Over							

Back in my Day and Utnapishtim's Daycare	The Snake	Everything Dies	Ocean Waves	Why Myth?
Professor 2	Snake		Actor	5
Gilgamesh			Actor	2
	Snake		Actor	4
Utnapishtim	Snake		Actor	6
	Gilgamesh	Gilgamesh	Actor	7
Professor 1	Enkidu	Actor	3	
	Villager 1/Gilgamesh	Actor	1	

Gilgamesh Character/Scene Breakdown

Actor	Pg 1	Pg 2	Pg 3	Pg 4	Pg 5	Pg 6	Pg 7	Pg 8	Pg 9	Pg 10	Pg 11	Pg 12	Pg 13	Pg 14	Pg 15	Pg 16	Pg 17	Pg 18	Pg 19	Pg 20	Pg 21	Pg 22
	4	4					Writer #3	Writer #3	Writer #3	Villager	Nissun		Potters Wheel	Narrator						Villager 1	Villager 1	Dream Spirit 3
	6	6		Abbott	Abbott		Writer #7	Writer #7	Writer #7	Nerd		Farmer				Enkidu	Enkidu			Villager 6	Villager 6	Gilgamesh
	Professor/7	Professor/7	Professor	Professor	Professor	Professor	Writer #4	Writer #4	Writer #4/ Professor	Concubine			Aruru		Shamhat					Villager 4	Villager 4	Dream Spirit 2
	1	1		Costello	Costello		Writer #1	Writer #1	Writer #1	Gilgamesh		Farmer	Potters Wheel	Camera		Professor 1			Gilgamesh	Villager 7	Villager 7	
	5	5				Enkidu	Writer #6	Writer #6	Writer #6	Merchant	Gilgamesh	Gilgamesh	Potters Wheel			Gilgamesh	Gilgamesh			Villager 3	Villager 3	Enkidu
	2	2				Mom	Writer #2	Writer #2	Writer #2	Villager			Hamilton Enkidu	Boom Mic	Narrator				Enkidu	Villager 2	Villager 2	Dream Spirit 1
	3	3					Writer #5	Writer #5	Writer #5	Villager			Enkidu	Enkidu	Enkidu	Professor 2	Professor 2			Villager 5	Villager 5	
Voice Over																						

Pg 23	Pg 24	Pg 25	Pg 26	Pg 27	Pg 28	Pg 29	Pg 30	Pg 31	Pg 32	Pg 33	Pg 34	Pg 35	Pg 36	Pg 37	PG 38	Pg 39	Pg 40	Pg 41	Pg 42	Pg 43	
Dream Spirit 3	Dream Spirit 3		Dancer	Enkidu	Enkidu	Enkidu			Townsfolk	Townsfolk		Townsfolk/ Bull				Dancer	Villager 3	Villager 3	Villager 3	Scorpio Sister 1	
Gilgamesh	Gilgamesh	Gilgamesh	Dancer				Enkidu	Enkidu		Gilgamesh	Gilgamesh	Gilgamesh		Gilgamesh	Gilgamesh	Gilgamesh	Villager 1	Villager 1	Villager 1 / Professor		
Dream Spirit 2	Dream Spirit 2		Dancer						Ishtar	Ishtar	Ishtar	Ishtar	Ishtar			Dancer	Villager 4	Villager 4	Villager 4	Scorpio Sister 2	
			Professor/Dancer		Humbaba	Humbaba			Townsfolk	Townsfolk		Townsfolk/ Bull				Professor	Villager 2	Villager 2	Villager 2		
Enkidu	Enkidu	Enkidu	Dancer						Townsfolk	Townsfolk		Townsfolk/ Bull				Professor	Dancer	Villager 5	Villager 5	Villager 5	
Dream Spirit 1	Dream Spirit 1		Dancer	Announcer	Announcer				Podcaster	Podcaster	Podcaster	Podcaster	Podcaster	Enkidu	Enkidu	Enkidu	Bartender	Bartender	Bartender	Gilgamesh	
			Dancer	Gilgamesh	Gilgamesh	Gilgamesh	Gilgamesh	Gilgamesh	Townsfolk	Townsfolk		Townsfolk/ Enkidu				Dancer	Gilgamesh	Gilgamesh	Gilgamesh		
					RuPaul	RuPaul and Humbaba															

Pg 44	Pg 45	Pg 45	Pg 46	Pg 47	Pg 48	Pg 49	Pg 50	Pg 51	Pg 51	Pg 52	53	Pg 54	Pg 55	Pg 56	Pg 57	Pg 58	Pg 59	
Scorpio Sister 1	Scorpio Sister 1	Voice 4	Voice 4			Stone Man 1	Stone Man 1	Stone Man 1		Professor 2	Snake				Actor	5	5	
		Voice 5	Abbott	Gilgamesh	Gilgamesh			Gilgamesh	Gilgamesh	Gilgamesh				Actor	2	2		
Scorpio Sister 2	Scorpio Sister 2	Voice 2	Voice 2			Stone Man 4	Stone Man 4	Stone Man 4			Snake			Actor	4	4		
Fawn		Voice 6	Costello	Shiduri	Shiduri	Stone Man 3	Stone Man 3	Stone Man 3	Utnapishtim	Utnapishtim	Snake			Actor	6	6		
		Gilgamesh	Gilgamesh			Stone Man 5	Stone Man 5	Stone Man 5			Gilgamesh	Gilgamesh	Gilgamesh	Actor	7	7		
Gilgamesh	Gilgamesh	Voice 1	Voice 1			Stone Man 2	Stone Man 2	Stone Man 2	Professor 1				Enkidu	Enkidu	Actor	3	3	
		Voice 3	Voice 3			Urshanabi	Urshanabi	Urshanabi				Villager 1	Villager 1/ Gilgamesh		Actor	1	1	

Gilgamesh Daily Call 9/3 and 9/14

Gilgamesh Daily Rehearsal Call	
Date: 9/3/25	Director: Ryan Bernier
Location: Knutson Theatre	SM: Grace Engstrom
Rehearsal #: 5	Start Time: 6:30pm CST

NOTES:

- Please make sure to review scripts, rehearsal videos and pronunciation before rehearsal
- Please make sure you are having your hair prepped and out of your face for rehearsals
- Please make sure unless otherwise instructed to always be wearing your rehearsal masks and shoes so that we can get used to it with all the movement of the show
- Please make sure we are continuing to be quiet and respectful backstage
- Reminder to please make sure to bring in your makeup kits to get approved

Rehearsal Breakdown:

When:	Who:	What:
6:30pm-6:45pm		Vocal and Physical Warmups
6:45pm-7:45pm		Choreography/Movement
7:45pm-8:45pm		Stage Combat Review
8:45pm-10:30pm		Run of the Show

Not Called for the Day: N/A

Gilgamesh Daily Rehearsal Call	
Date: 9/14/25	Director: Ryan Bernier
Location: Knutson Theatre	SM: Grace Engstrom
Rehearsal #: 12	Start Time: 6:30pm CST

NOTES:

- Welcome to our Swings!
- [REDACTED] will be our swing for [REDACTED], [REDACTED] and [REDACTED]
- [REDACTED] will be our swing for [REDACTED] and [REDACTED]
- [REDACTED] will be our swing for [REDACTED] and [REDACTED]
- Reminder that Off Book is this Monday the 15th
- Swings I will have scripts and things for you at the top of rehearsal tomorrow if you want to get there a little bit earlier so I can get those handed out to you and make sure you are all set to go before rehearsal begins!
- The monologue work time will be used in order to give some more focus to anyone who is wanting to have a little more memorization work on their monologues
- This week is going to be a little more hectic week with us bringing in swings as we only have 9 more rehearsals until crew view so please ensure that we are continuing to be on time and in the room and ready to go right at 6:30

Rehearsal Breakdown:

When:	Who:	What:
6:30pm - 6:45pm		Physical and Vocal Warmups
6:45pm - 8:15pm		Run the Show
8:15pm - 9:00pm		Q and A with the Swings

9:00pm - 10:30pm		Monologue Work

Not Called for the Day: N/A

Gilgamesh Daily Call 10/1

Gilgamesh Daily Tech Rehearsal Call	
Date: 10/1/25	Director: Ryan Bernier
Location: Knutson Theatre	SM: Grace Engstrom
Rehearsal #: 25	Start Time: 6:00pm CST

NOTES:

- Thank you all for another great rehearsal!
- **Reminder to All** tomorrow is our department preview performance! Which means we are going to have people in the audience for the show. Please make sure that you are especially treating tomorrow as if it is a true performance and are making sure we are keeping true to the show that we have created and are not changing things for our peers! Lets make sure we are giving them the true amazing show that we have all created together!
- **Note for Cast** please make sure you are continuing to take care of your voices! This is a very projection heavy show and we want to ensure that you are all taking care of yourselves and your voices
- **Reminder to All** please make sure we are keeping the shop table clean at the end of the night and not leaving our trash around. The shop table is a public space and we should all make sure we are cleaning up after ourselves!
- **Reminder to All** anytime we take a prop offstage it should go to the props tables and we should be making sure we are keeping all pathways clear for others so that we are not creating any tripping hazards for anyone.
- **Announcement to All** just so everyone is aware and no one is thrown off by this we will be recording the run of the show tomorrow for designers so that in the event that we do go to KCACTF they have more references to how things should look so please do not be thrown off by the camera set up to record tomorrow
- **Announcement to All** we will be running the costume change from Scorpion Sisters into the Tunnel following fight call tomorrow so **Actors** and **Costume Crew** please be prepared to run that following fight call

Performer Call:

When:	Who:	What:
6:00pm - 6:30pm		Begin Getting into Costumes/Hair/Makeup

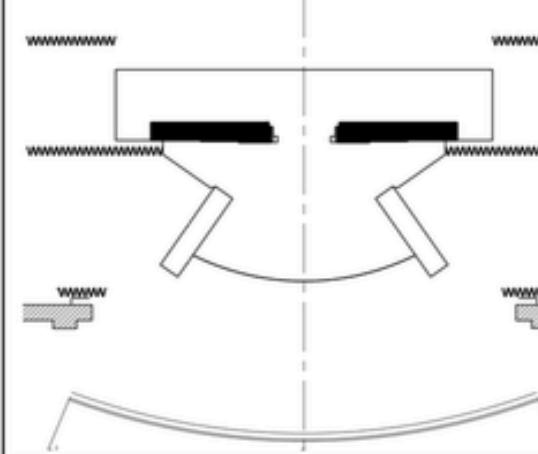
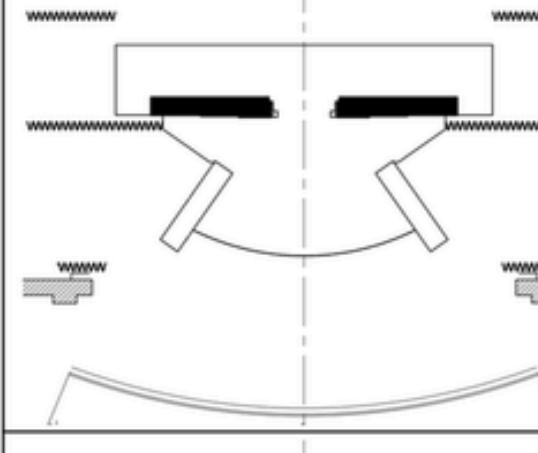
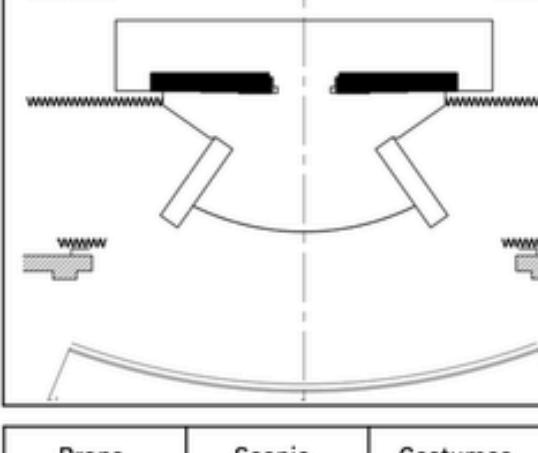
6:30pm - 6:35pm		Physical/Vocal Warmups
6:35pm - 6:40pm		Intimacy Check
6:40pm - 6:50pm		Fight/Lift Call
6:50pm - 7:00pm		Run Costume Change from Scorpion Sisters into Tunnel
7:00pm - 7:30pm		House Open- Cast to Wardrobe
7:30pm - 11:00pm		Final/Invited Dress

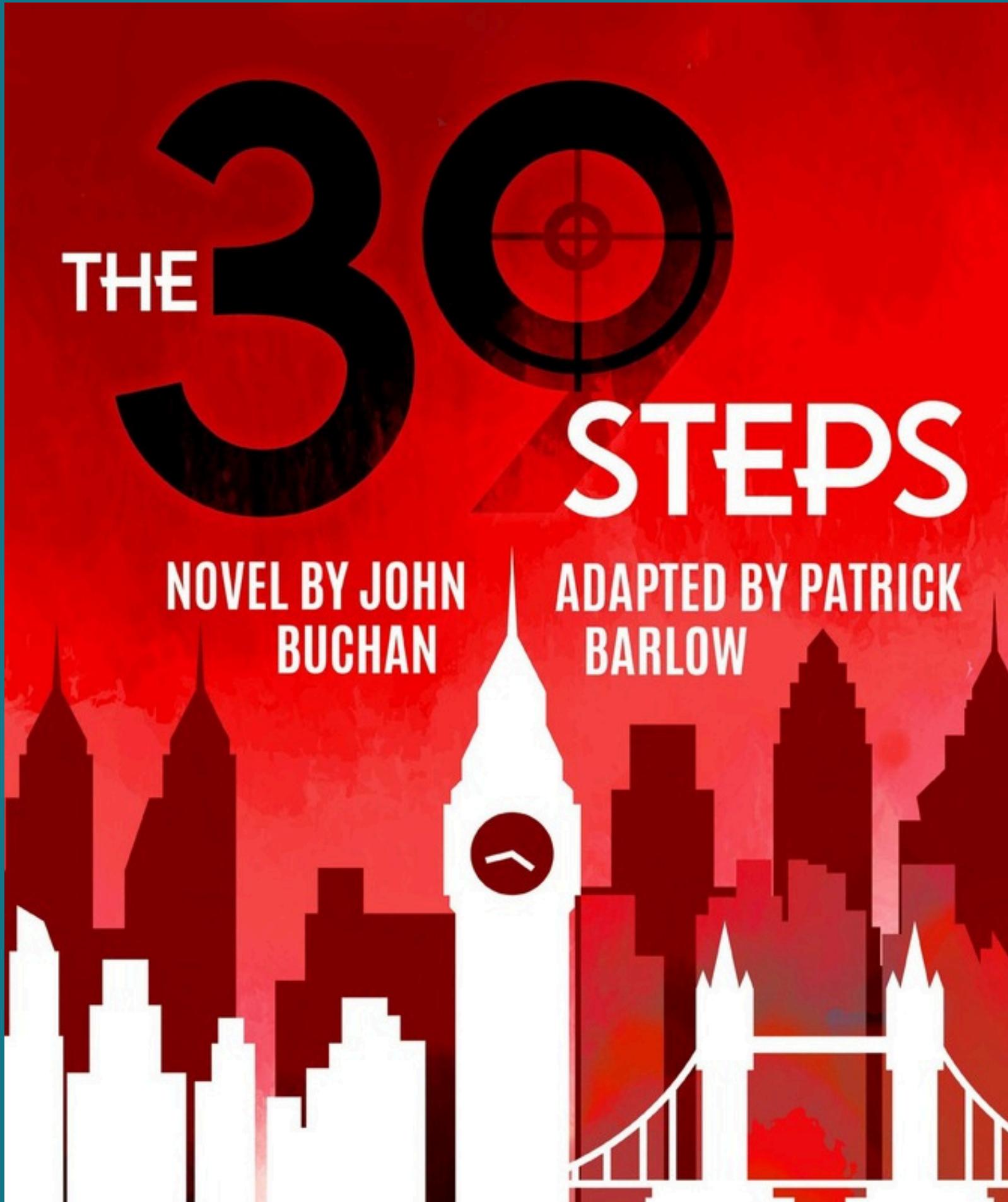
		Wardrobe
7:30pm - 11:00pm		Final/Invited Dress

Crew Call:

When:	Who:	What:
6:00pm - 6:30pm		Dimmer/Sound Check, Prep Props and Snow, Prep Stage and Backstage, Wardrobe Crew Check In
6:30pm - 7:00pm		Finish Prepping Backstage and Standby During Fight/Lift Call
6:50pm - 7:00pm		Run Costume Change from Scorpion Sisters into Tunnel
7:00pm - 7:30pm		House Open- Finish Prepping Backstage and Get Cast into

Gilgamesh Slip Sheet

<u>Key</u>		Page Number:			
Raven - X	Kaden - O	Skyler - \$			
Gabby - #	Emma - %	Jag - @	Ollie - *		
					
					
					
Props	Scenic	Costumes	Lighting	Sound	Other



The 39 Steps

By Patrick Barlow

Production Stage
Manager

The 39 Steps Production Meeting Report #2

The 39 Steps Production Meeting Report	
Date: 11/18/24	Production Meeting: #2
Location: Zoom	SM: Grace Engstrom
Start: 3:30pm CST	End: 4:18pm CST
Present: Grace Engstrom, [REDACTED]	Absent: [REDACTED]
GENERAL	
<ol style="list-style-type: none"> [REDACTED] sent out an email last week regarding Silhouette <ol style="list-style-type: none"> The decision was made to go with the 1930's with a noir feel Costumes presented their CTR Presentation <ol style="list-style-type: none"> It is located on the google drive folder Scenic presented their CTR Presentation <ol style="list-style-type: none"> It is located on the google drive folder We will wait to decide on an Intimacy Director until finalizing One Act shows and workloads of the graduate students Lighting and Hair/Makeup CTR Presentations as well as Scenic Rough Sketches will be presented at our meeting next week We have 3 more production meetings for this semester <ol style="list-style-type: none"> We will be meeting through the December 9th 	
DIRECTOR	
<ol style="list-style-type: none"> Continue thinking about what kind of look you want for the sheriff and if the two inspectors will be the same 	
SCENIC	
<ol style="list-style-type: none"> CTR Notes Inspiration <ol style="list-style-type: none"> Hard silhouette against the softer background Charcoal drawings More distinct foreground and diffused background Winding in the background 	

The 39 Steps Production Meeting Report	
v. Abstract with sharpness and contrast	
b. Shadowplay	<ol style="list-style-type: none"> Make things bigger than they are Use of grayscale
c. Overscale	<ol style="list-style-type: none"> Make the characters smaller than they are Use of geometry Sharp lights and darks
d. Geometric Charcoal	<ol style="list-style-type: none"> Drawn from Appia and Craig Geometry derived Charcoal Scale Abstract with perspective play <ol style="list-style-type: none"> Can't tell where things are vanishing to Doesn't feel far from reality Hard lines with light fading in the background Different playing spaces Levels and Perspective
e. Charcoal Drawings	<ol style="list-style-type: none"> Sharp Lines, Deep contrast, Soft Diffusion What style of charcoal drawings should be pursued in the design? <ol style="list-style-type: none"> First Choice is Hard Lines with Dark Overtones <ol style="list-style-type: none"> Don't have to be the darkest of dark overtones Second Choice is Hard Lines with Light Undertones <ol style="list-style-type: none"> Seems more storybook than life like
f. Art Deco	<ol style="list-style-type: none"> Hard lines, Dominating Shapes, High Contrast, Muted Tones Straight lines bring figures out People in the foreground with things happening in the back
g. Synthesis	<ol style="list-style-type: none"> Figure stands out despite the use of the busy background Levels, geometry, colors Like the sense of grandness There is something happening but anything can happen at the same time
2. Shadowplay and Grayscale will have some collab with lighting	<ol style="list-style-type: none"> Grayscale comes more from the set itself not from lighting Shadowplay is where lighting comes more into play with the scenic ideas
3. Color doesn't have to be muted tones	<ol style="list-style-type: none"> There is room to play within the levels
4. Style of charcoal where the set does not completely look like it was done in charcoal where it includes some amount of color	
5. Monochrome vs grayscale	<ol style="list-style-type: none"> More monochrome

The 39 Steps Production Meeting Report	
LIGHTING	
1. Nothing at this time, thank you!	
SOUND	
1. Nothing at this time, thank you!	
COSTUMES	
1. CTR Notes	
a. Richard Hanay	<ol style="list-style-type: none"> Script Description: about 40, attractive, pencil mustache, hat, the latest Harris Tweed English Blade or English Drape Suit 3 piece suit Lapel Suit that is not too wide or narrow with 2 or 3 buttons Pants have pleats, a crease and a cuff Trilby hat- similar to fedora with a narrower brim Harris Tweed- high end brand <ol style="list-style-type: none"> Tweed doesn't mean boring brown but rather the weave of the fabric Really stunning suit Tailored well to the actor Black overcoat with breast pocket
b. Female Lead Track	<ol style="list-style-type: none"> Annabella Schmidt <ol style="list-style-type: none"> Plunging black evening gown Is the evening gown too elegant for being a spy? Hand bag with pistol and knife in the back 1930's had very slinky and form fitting gowns <ol style="list-style-type: none"> Really interesting cutouts like a low neck and low back <ol style="list-style-type: none"> Less of a low back to accommodate knife Mysterious Margaret <ol style="list-style-type: none"> Incredibly pretty Scottish girl Peasant <ol style="list-style-type: none"> Would like the possibility of her being barefoot Pamela <ol style="list-style-type: none"> Top and skirt <ol style="list-style-type: none"> Script says pencil skirt but it need to have some movement Skirt and top doesn't necessarily have to match Hat and gloves for traveling on the train Takes on shoes and stockings

The 39 Steps Production Meeting Report #2

The 39 Steps Production Meeting Report

- iv. Girdle with garters underneath the stockings
- iv. Three different wigs
 - 1. Redhead- Anabella
 - 2. Brunette- Margaret
 - 3. Honey Blonde- Pamela
- c. Clowns
 - i. Exaggerated proportions
 - ii. Mismatched patterns and colors
 - 1. Mismatched but they still go together and make sense
 - iii. Produce the unexpected
 - iv. Clowns will have a base look and then things would change on top as characters change
 - v. Compere and Mr. Memory
 - 1. Evening dress
 - a. White tie on white shirt, white pique vest, black tails
 - 2. Matching boutonnieres
 - a. Red Carnations
 - vi. Heavy's- hit man or henchman
 - 1. Black trenchcoat and fedora
 - 2. Dark silhouette
 - vii. Milkman
 - 1. Cap and Coat
 - a. Quick exchange
 - viii. Mrs. Higgins
 - 1. Charladie- a cleaning lady with multiple jobs
 - 2. A classic comedic role
 - 3. Ruffly hat
 - ix. Train Ride- Salesman, Paperboy, Policeman, Porter
 - 1. Base Costume with hats transitioning characters
 - a. Salesman- fedoras
 - b. Policeman- bobby cap
 - c. Porter- guy who takes your bags when boarding
 - d. Paperboy- newsie cap
 - 2. Fedoras are the hat of the time period
 - a. Easy to stuff under your arm and be able to change quickly
 - x. Crofter- a tenant farmer
 - 1. Ancient and surly
 - 2. Scottish farmers that works one section of the bigger farm
 - 3. Lots of texture and distressing
 - xi. Professor Jordan
 - 1. Has part of his little finger missing
 - a. Needs to be seen by the audience and sustainable
 - b. Stuff gloves on all fingers except of the pinky

The 39 Steps Production Meeting Report

- c. Actor holds finger at an angle making it look cut off
 - d. Sharpie on the end of the finger
 - e. Wear blurred out pixelation ring to show that the finger is gone and blurred out
- 2. Transforms into a German Nazi with mustache change
- 3. Possibility of wearing a smoking jacket with a smoking hat
- xii. Mrs. Jordan
 - 1. A severe-looking grey-haired lady in tweeds
 - a. Severe streak in the hair
 - 2. Bold houndstooth
- xiii. Chief Inspector
 - 1. Tan trench coat
 - 2. Same as Chief Inspector Albright?
- xiv. Sheriff
 - 1. Sheriff in british police ranking wears very specific velvet coat
 - a. More American like a Texas Sheriff? Something that our audiences will understand
- xv. Mr. Dunwoody and Mr. McQuarie
 - 1. Fussy, doddery, ancient
 - 2. Likely have canes
 - 3. Bald with some hair or all bald with great beard
- xvi. Mr. and Mrs. McGarrigle
 - 1. Traditional scottish tartan and kilts
 - 2. Matching tamashanters- traditional scottish hat
 - 3. Matching ginger facial hair
- d. Some quick changes will happen on stage as actors throw things on and off to change characters

PROPS

- 1. Nothing at this time, thank you!

PRODUCTION MANAGEMENT

- 1. Nothing at this time, thank you!

PRODUCER

- 1. Nothing at this time, thank you!

PUBLICITY

- 1. Nothing at this time, thank you!

STAGE MANAGEMENT

The 39 Steps Production Meeting Report

- 1. Begin including the Zoom link within Production Meeting Reminders

ZOOM RECORDING

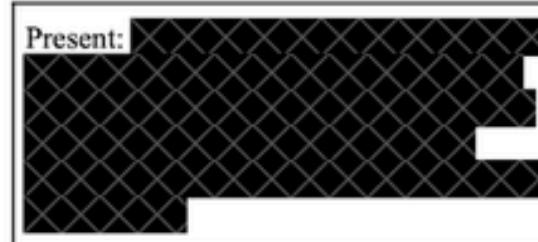
[11/18/24 39 Steps Production Meeting Report](#)

Next Meeting: Monday, November 25th 2024 3:30pm CST

The 39 Steps Production Meeting Report #10

The 39 Steps Production Meeting Report

Date: 3/3/25	Production Meeting: #10
Location: Zoom	SM: Grace Engstrom
Start: 4:00pm CST	End: 4:54pm CST

Present: 	Absent: 
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GENERAL

1. Scenic presented their Color Renderings
 - a. They are located in the drive folder
2. We are going to shoot for doing the shadow test the Wednesday or Thursday after Spring Break
 - a. This is going to tell us how we are going to be able to accomplish the shadows within the space we have and the instruments that we have available for the shadowplay
3.  will be sitting in front of the grand during pre show
4. The grand is going to be flying in and out at the top of show, intermission and end of show
 - a. It will not be tracked on and off
5. Designer Run is this Thursday, March 6th
 - a. The run will begin at 7:00pm CST
 - b.  will be recording and uploading the video of designer run for those unable to attend
6. We will not be meeting next week due to Spring Break but will continue meetings the week following on March 17th

DIRECTOR

1. Due to the busy schedule of the dance showcase  is unable to come in and choreograph for this production, instead the choreography will be done in house
2. Please keep costumes in the loop as the end of the show is blocked on what the final decision will be for Professor Jordans missing finger
3. The jazz fest people will likely be out of the Knutson by about 7:00pm or 8:00pm Tuesday night if we would like to use the stage later in the evening on March 18th

The 39 Steps Production Meeting Report

4. Please keep in mind as we continue on how we are going to format the pre show calls as  will need to be ready to go by the time the house opens

SCENIC

1. Color Rendering
 - a. The single sided piece with the shadowplay on the back will have shadowed sides with a bronze gold sort of highlight
 - b. The Moores on the back of the side tabs will be a landscape that is mostly shadows and the sky
 - c. The front of the side tabs will again have the gold trim highlight and the shadows on the sides of the buildings
 - i. We will have to look more into the gold trim as it will likely not go away when transferring to the moores and instead lean more into a yellow paint rather than metallic
 1. We will be able to do samples as we are beginning to slay stuff out
 - d. The floor texture of the unit set will be a similar charcoal like texture
 - e. Hotel sign is a really highlighted red with a navy background
 - i. It can have a little bit of a brush stroke look to it
 - f. The fireplace unit will likely have a little bit of a return to give it some more presence on stage
 - i. The fireplace is going to be painted
 - ii. We are working on a way to make the fire itself move
 1. There is a discussion to be had with lighting regarding how this may be achievable and not just two-dimensional and stagnant
 - iii. Scenic will work on getting a paint elevation including the flame
 - iv. Will be a pretty flat unit that is an inch deep
 - g. Window Unit Sample is a little bit thicker than it was before to add some structure to it and will have a wooden treatment
 - i. The panel at the bottom of the window will likely be about 18 inches from the top of the platform to the opening
 - ii. This will all be tested during the window jump test
2. Door Placement
 - a. The door will need to stay on the deck level for the production due to having blocking already set
 - b. There is the possibility of taking the arena door and shaving off some of the base as it does not need to be as big as it is
 - i. The arena door is not as fast moving or easily moveable
 - ii. If it is on proper skids then it could slide on and off more easily
3. The hotel sign will have to be some sort of plexiglass over the light box in order to light the letters from the inside
 - a. The depth of the light box will be based on how much space lighting needs
 - i. The 3 inch depth currently drafted should work for what we need
 - b. We will have to do some testing when we return from spring break to see how it

The 39 Steps Production Meeting Report

is all going to work

4. Please reach out to Lighting to set up a time to meet regarding the lighting of the fireplace and how that may work

LIGHTING

1. The hotel sign will have a layer of plexiglass in order for the light to shine through
 - a. The inside of the light box is going to be lined with LED tape
 - b. The goal is to achieve the neon light effect for the sign
 - c. We will have to do some testing when we return from spring break to see how it is all going to work
 - d. The inside of the light box can be lined with mylar if needed to help the light reflect more
 - e. The depth of the light box will be 3 inches
2. Linesets 28 and 8 will be available for use for extra electrics
 - a. Lineset 8 will be used for texture and some backlight for the front of the stage
 - i. The upstage border is close to lineset 8 so that will be something to be aware of
 - ii. There is no border downstage of lineset 8 and the goal is to possibly see lighting instruments but not battens so that is something to take a look at
 - b. 28 is likely a necessity for lighting in order to achieve the shadowplay
 - i. This will also be finalized through the shadowplay test
3. Lineset 16 will need to be used for pick points on the windows

SOUND

1. Nothing at this time, thank you!

COSTUMES/HAIR/MAKEUP

1. Thoughts for the Sheriff Costume
 - a.  is playing the character more feminine
 - b. Going with a more American Sheriff look with aviators and the khaki shirt to get the audience to recognize the Sheriff as a Sheriff
 - c. Similar to characters on Law and Order but casual
2. On  clown vest there will be a small pocket where she can possibly keep some sort of makeup to touch up as the show goes on or any other funny item within
3. There are fitting photos on the drive from  will be added on later this week
4.  will be seen after spring break
5. Hair and Makeup is currently ventilating fronts and going to move onto styling wigs soon
6. Professor Jordans missing little finger will be done on the right hand and will likely be accomplished by bending the little finger down to appear missing

PROPS

The 39 Steps Production Meeting Report #10

The 39 Steps Production Meeting Report	
<ol style="list-style-type: none">1. The props pulling process has begun and is going really well!2. The chairs for the speech part are currently pretty light3. We are still looking for a podium4. The cast does not have any food allergies5. Please review the afternoon fitting schedule and reach out to [REDACTED] regarding a time to discuss some costume props<ol style="list-style-type: none">a. Wednesday 3:30-5:00 [REDACTED] is not available due to Dance Showcase work6. We will be keeping with the stage directions of the blinds in Hannay's apartment popping back up and Hannay struggling to keep them down7. The theatrical firearms used throughout the production should be revolvers<ol style="list-style-type: none">a. It can just be one revolver that is passed around throughout the showb. There are plastic ones down in the prop room that can be pulled since they are never going to firec. There is potentially room to play with the color of the firearms	
INTIMACY DIRECTOR	
<ol style="list-style-type: none">1. Nothing at this time, thank you!	
PRODUCTION MANAGEMENT	
<ol style="list-style-type: none">1. Nothing at this time, thank you!	
TECHNICAL DIRECTOR	
<ol style="list-style-type: none">1. Can we look at the possibility of hanging the hotel sign with a bigger cable in order to help hide the cabling for lighting?2. The 3 inch depth currently drafted for the hotel sign light box should work for what we need3. Build is going really well and we are speeding through the build!4. We are looking good to load in on the Friday after Spring Break	
PRODUCER	
<ol style="list-style-type: none">1. Nothing at this time, thank you!	
PUBLICITY	
<ol style="list-style-type: none">1. Nothing at this time, thank you!	
STAGE MANAGEMENT	
<ol style="list-style-type: none">1. The cast does not have any food allergies within the main cast or understudies2. Something to be aware of is that the door for the Jordans is in place onstage at the end of Act 1 so we will need to look at how we will be getting that out of the way in order for the grand to fly back in for intermission	

The 39 Steps Production Meeting Report	
ZOOM RECORDING	
3/3/25 39 Steps Production Meeting Recording	
Next Meeting: Monday, March 17th 2025 4:00pm CST	

The 39 Steps Rehearsal Report #8

The 39 Steps Rehearsal Report	
Date: 3/6/25	Director: [REDACTED]
Location: Knutson Theatre	SM: Grace Engstrom
Start: 6:30pm CST	Agenda: Designer Run
End: 9:46pm CST	Rehearsal #: 8
Attendance: [REDACTED]	
Late/Absent: [REDACTED]	
Health Injuries: N/A	
Work Accomplished:	
<ul style="list-style-type: none"> • 6:30-6:40: Costume, Needs, Boundary Check In • 6:40-6:56: Fight/Lift Call <ul style="list-style-type: none"> ◦ 6:40-6:46: Professor Jordan and Hannay Fight Call S30 ◦ 6:46-6:51: Chief Inspector and Hannay Lift and Push S19 ◦ 6:51-6:53: Heavies and Hannay Lift S22 ◦ 6:53-6:54: Heavies and Hannay Backhand/Cross Punch S23 ◦ 6:54-6:55: Milkman and Hannay Collision S5 ◦ 6:55-6:56: Heavies and Hannay Punching Colton S23 • 6:56-7:12: Run Through Prep • 7:12-7:59: Designer Run Act 1 • 7:59-8:09: 10 Minute Break • 8:09-8:59: Designer Run Act 2 • 8:59-9:04: 5 Minute Break • 9:04-9:21: Tech Table (Knutson) • 9:04-9:46: Dialect Response with [REDACTED] (Room 180) 	
General:	

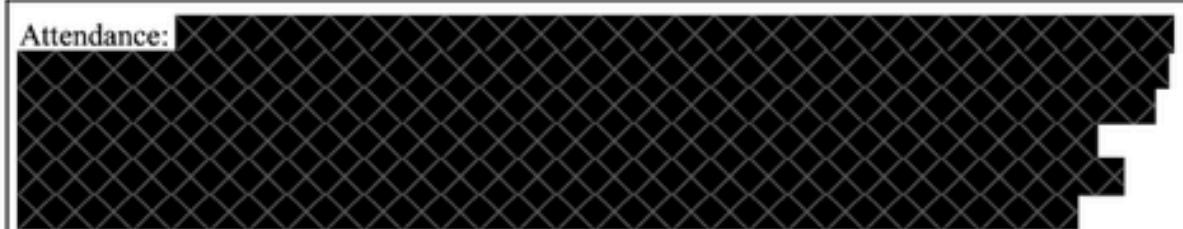
1. Act 1 Run Time: 46 minutes and 25 Seconds
2. Act 2 Run Time: 48 minutes and 35 seconds
3. Full Show Run Time (With Bows): 1 hour 35 minutes and 43 Seconds
4. We are looking at the possibility of adding understudies to the production as a part of some comedic bits throughout the show, does this pose any problems for anyone?
5. Anytime that the cast is on the back shadowplay platform we are envisioning it being done through shadowplay
6. [REDACTED] took videos of the run tonight and they are already uploaded on the drive in the Stage Management folder, please be sure to review those videos before our next production meeting so that we can continue our conversation on Designer Run with those who were not able to attend
Director:
1. Thank you to everyone who came to Designer Run!
2. Please check in with [REDACTED] and [REDACTED] to see if there is any marking with the pulling of the handcuffs and if anything needs to be adjusted or changed in order to make it more comfortable for them
Scenic:
1. Can we add escape steps to both of the landing platforms behind the windows?
a. SR of Center Landing Platform
b. SL of SL Landing Platform
Lighting:
1. Follow spots are still in the air on whether or not we will be using them for the production
Sound:
1. Will we be using the wireless headsets for the ASM's for this production?
Costume/Hair/Makeup:
1. [REDACTED] going from Pilot 2 into Mrs. Jordan is the only costume change that there is some concern about
2. Crew should be in black long sleeve and long pants, black shoes, and have no logos or bright colors present
3. There is not a lot to be done in order to keep the hat on Professor Jordan during the fight so we will have to play with some different ideas on how we can possibly maneuver it in the fight scene
4. We like the idea of possibly adding bum padding to Mrs. McGarrigle if we have the time to establish the piece and the look
5. [REDACTED] Pamela will be redressing during A2 S29 as she comes back in the room after overhearing the Heavies

Props:
1. Nothing at this time, thank you!
Intimacy Director:
2. Nothing at this time, thank you!
Production Manager:
1. Nothing at this time, thank you!
Technical Director:
1. Can we add escape steps to both of the landing platforms behind the windows?
a. SR of Center Landing Platform
b. SL of SL Landing Platform
Producer:
1. Nothing at this time, thank you!
Publicity:
1. [REDACTED] [REDACTED] and [REDACTED] came and took pictures of Designer Run today!
Stage Management:
1. Please make sure that when we return from Spring Break we begin to track times for quick changes and begin to nail down the entrance and exit plot as well as other tracking sheets
2. Please update the rehearsal run sheet for the ASM's before next rehearsal
Next Rehearsal: 3/17/25
• Comedic Bit Timing Workshop

The 39 Steps Rehearsal Report #23

The 39 Steps Rehearsal Report

Date: 4/5/25	Director: [REDACTED]
Location: Knutson Theatre	SM: Grace Engstrom
Start: 1:00pm CST	Agenda: First Tech
End: 10:56pm CST	Rehearsal #: 23

| Late/Absent: N/A |
| Health Injuries: [REDACTED] |
| Work Accomplished: |
| - 1:00-1:02: Announcements - 1:02-1:25: Pre Show Prep - 1:15-1:20: Intimacy Call (Arena) - 1:24-2:10: Fight Call - 2:10-2:15: Mic Check - 2:15-2:31: Pre Show Prep and Training - 2:31-2:36: 5 Minute Break - 2:36-4:01: First Tech Thru - 4:01-4:11: 10 Minute Break - 4:11-5:00: Continue First Tech Thru - 5:00-6:30: Dinner Break - 6:30-6:40: Cast into Mics and Mic Check - 6:40-7:56: Continue First Tech Thru - 7:56-8:06: 10 Minute Break - 8:06-9:24: Continue First Tech Thru - 9:24-9:34: 10 Minute Break - 9:34-9:52: Continue First Tech Thru |

- 9:52-10:25: Tech Table
- 10:25-10:56: Cast Notes in 180

General:

1. Thank you all for your amazing work on the show it is all looking really good

Director:

1. Nothing at this time, thank you!

Scenic:

1. We are going to be cutting off 6 inches on the bed so that the actors are able to have their feet touch the floor
2. Director Notes
 - a. The SR window is going to come down at the end of S6 so that we can take the blind off and then cue all windows to rise together for S7
 - b. Love the hotel sign!
3. Please communicate with Lighting and [REDACTED] to see if we can find a fix for the fireplace
4. The phone living on the platform rather than the side table is intentional
5. Director is okay with Sheriff not having a chair at the beginning of A2

Lighting:

1. Director Notes:
 - a. There were a couple of sharp light cue shifts going from warm to cool moments, is there a way those could be a little longer to soften them?
 - b. The light cue timing is 0.5 seconds for the Hannay light switches
 - c. Love lamp post light!
 - d. We are going to adjust [REDACTED] entrance at the top of S4
 - i. Take a look at the pink lights in that scene
 - e. Can the blinking red light on the phone happen only on the 4 quickly?
 - f. The lighting on the sign reading on the train looked really nice!
 - g. Can we look at the bleeding red light during the Salesmen scenes?
 - h. The moving lights may not be able to work during the salesmen scenes because they are moving so fast
 - i. Is it possible to have the shadowplay lights go out and then come back on for the bridge hanging scene so that we don't see actors running up and down the steps?
 - j. Can we possibly lower the front light for the train shadowplay sequence?
 - k. Love the lots of smoke!
 - l. The backlighting on the moors looked really good
 - i. We are going to work on focusing those backlights more so that we can see more of the moors
 - m. Can the shift to the red during the crofter's prayer be as the crofter gets more and more angry?

- n. The dancing light for the Jordans may not be noticeable unless we possibly look at putting that behind the door instead
- o. There was a lot of red bleeding onto the stage from the side booms, is it possible to find a way to soften that light?
- p. The end of Act 1 had a really good Nazi feel to it
 - i. Is it possible to wait to bring that feel into the scene until they have begun dancing?
- q. Can we look at something other than the red light for the chase scene?
- r. Love the moore lights!
- s. Love the pink lights on [REDACTED] and [REDACTED] at the end of the McGarrigles and then the harsh shift out of it
- t. The lights on the Mr. Memory gunshot were beautiful
- u. Can we look at getting some fun lights during bows?
- 2. Please communicate with Scenic and [REDACTED] to see if we can find a fix for the fireplace
- 3. Look at adjusting the moving lights when actors are moving through the house as the timing is a little bit off
- 4. Can the moors stay lit through the crofter scenes and all the way through the plane bit?

Sound:

1. Director Notes:
 - a. Loved the pre-show music!
 - b. Loved the S1 underscoring!
 - c. Can the Mr. Memory tune at the beginning go out a little bit earlier than it did?
 - i. It went long once and then shorter the next time can we go somewhere in the middle? For example can it possibly stop at the harmonizing?
 - d. Gunshot sound effects were amazing!
 - e. Can we have clown mics off during the second lamp bit so that it looks less intentional
 - f. We are going to adjust [REDACTED] entrance at the top of S4 to see how the music may relate
 - i. Look at possibly having the music come in earlier?
 - g. The second machine gun sound for the airplane was a lot quieter, can we look at making that the same volume as the first one?
 - h. Would it be possible to either lower the Jerusalem music or turn up [REDACTED] mic so that we can still clearly hear him under the music?
 - i. Can we look at possibly making the sheep sound effect louder?
 - j. Love the romance on [REDACTED] and [REDACTED] at the end of the McGarrigles and then the sharp shift out of it
 - k. Would it be possible to play the Mr. Memory theme after the jitterbug as [REDACTED] and [REDACTED] enter at the top of S30
2. [REDACTED] will be making the shrieking cat noise on his own at the top of A2
3. The car chair crash will now be made by a crash box
4. Can you please send [REDACTED] the Mr. Memory theme song so that he is able to start practicing it so he is able to whistle and hum the song

The 39 Steps Rehearsal Report #23

Costume/Hair/Makeup:
<p>1. [REDACTED] and [REDACTED] are the two crew members that are going to be playing the Bobby Cops in A2 S30</p> <p>2. [REDACTED] took a small fall backstage that ended up creating a really small hole in the outer lining on his Hannay hat on the top on the front, can we take a look at this and see if this is something we need to/are able to repair?</p>
Props:
<p>1. Director Notes:</p> <ul style="list-style-type: none"> a. Can the blinds be pulled a little bit faster in S3 <ul style="list-style-type: none"> i. Faster within reason b. The SR window is going to come down at the end of S6 so that we can take the blind off and then cue all windows to rise together for S7 c. The newspaper looks great! <p>2. The hymn book is too big for the crofter coat</p> <ul style="list-style-type: none"> a. Can we look to see if we can find a smaller one? <p>3. Stage Management checked in with [REDACTED] and [REDACTED] and they said that the handcuffs are fine but I am going to check in with them tomorrow after the afternoon run again just to ensure that they are still feeling okay about them after another run</p>
Intimacy Director:
<p>1. Nothing at this time, thank you!</p>
Production Manager:
<p>1. Nothing at this time, thank you!</p>
Technical Director:
<p>1. We are going to be cutting off 6 inches on the bed so that the actors are able to have their feet touch the floor</p> <p>2. Is there a way to minimize the sound that the windows make when they are moving within their tracks?</p> <p>3. Can we cut some black fabric to put on the bottom of the center drop so that we don't see the actors' feet when they are on the shadowplay platform?</p> <p>4. Monday please look at the traveller track to see if there is a way to prevent those from swinging as much</p> <p>5. Can we check to make sure that the interior spike on the moors is specific and consistent</p> <p>6. Can we take a look at the hotel sign? There seems to be some light bleeding on the outer edges</p>
Producer:
<p>1. Nothing at this time, thank you!</p>

Publicity:
<p>1. Nothing at this time, thank you!</p>
Stage Management:
<p>1. Please make sure to put glow tape on all steps and platforms before tech begins tomorrow</p> <p>2. Please assign someone to do the crash box backstage left when the clowns crash with the car chairs</p> <p>3. Please add for the center drop to be flown in during the Palladium during S30</p>
Next Rehearsal: 4/6/25
<ul style="list-style-type: none"> • 1:00-5:00pm: Second Tech Work Thru • 5:00-6:30pm: Dinner Break • 6:30-11:00pm: Quick Change Rehearsal

The 39 Steps Performance Report #1

The 39 Steps Performance Report	
Date: 4/10/25	Show Number: #1
Show Start: 7:32pm CST	Show End: 10:02pm CST
Act 1 Run: 1:05:14	Act 2 Run: 1:08:22
Intermission Run: 15:02	
Location: Knutson Theatre	House Count: 94
House Open: 7:00pm CST	House Manager: XXXXXX
Late/Absent: N/A	Next Performance: Friday, April 11th at 7:30pm CST
Audience Reaction: The audience loved that show! We had great reactions throughout and ended the night with a standing ovation from the crowd!	Weather: It was a clear night with temperatures in the mid to low 50s
<p>Todays Schedule:</p> <ul style="list-style-type: none"> • 6:00-6:05: Cast into Mics • 6:00-6:23: Stage Prepped • 6:05-6:15: Cast Warmups (Arena) • 6:15-6:23: Intimacy Call (Arena) • 6:23-6:43: Fight Call • 6:43-6:45: Mic Check • 6:45-7:00: Pre Show Prep and Cast to Wardrobe • 7:00-7:32: House Open • 7:15-7:32: XXXX Onstage • 7:32-8:37: Act 1 • 8:37-8:53: Intermission • 8:53-10:02 : Act 2 	
<p>General:</p> <ol style="list-style-type: none"> 1. We opened a show! <p>Director:</p> <ol style="list-style-type: none"> 1. Nothing at this time, thank you! <p>Scenic:</p>	

1. The break towards the top of the bed is falling off, please let us know if we need to have actors be more gentle with the bed to prevent this from happening again
Lights:
1. Nothing at this time, thank you!
Sound:
1. XXXX was having some trouble with the sound booth keyboard towards the end of the show, she said that it wasn't going when she pressed the button, can we possibly have someone take a look at this before the show tomorrow? 2. There were a few mishits on the applause Sound Cues in S2 and on SQ 375
Costumes/Hair/Makeup:
1. The sole on both of XXXX two tone shoes is falling off, but XXXX is working on getting those fixed for tomorrow
Props:
1. Nothing at this time, thank you!
Intimacy Director:
1. Nothing at this time, thank you!
Production Manager:
1. Nothing at this time, thank you!
Technical Director:
1. The break towards the top of the bed is falling off, please let us know if we need to have actors be more gentle with the bed to prevent this from happening again
Producer:
1. Nothing at this time, thank you!
Publicity:
1. Nothing at this time, thank you!
Stage Manager:
1. Reminder to please unlock the SM locker at the beginning of the night

The 39 Steps Run Sheet

The 39 Steps Run Sheet							
Who:	Task:	What:	Where:	When:	Page #	Spike Color	Notes:
Pre Show							
	Unlock	All Doors		-	Upon Arrival	-	
	Turn On	All Lights		-	Upon Arrival	-	
	Unlock	Props Cabinet	Backstage Right		-	-	
	Unlock	Dressing Rooms		-	-	-	
	Strike	Ghost Light		-	-	-	
	Preset	Door U's	Booth, Stairway, Shop Doors, USL, DSR		-	-	
	Highlight	Sign In Sheet		-	One Minute After Call Time	-	
	Put On	Mics	Backstage Right	Upon Arrival	-	-	
	Preset	SR Props Table	SR	Upon Arrival	-	-	
	Preset	Banner	On Podium	While setting up props table	-	-	
	Preset	SL Props Table	SL	Upon Arrival	-	-	
	Sweep	Stage	Onstage	Upon Arrival	-	-	
	Sweep	Backstage	Hallway/Backstage	Upon Arrival	-	-	
	Mop	Stage	Onstage	After Stage is Swept	-	-	Start at Quick Change Rehearsal
	Mop	Backstage	Hallway/Backstage	After Stage is Swept	-	-	Start at Quick Change Rehearsal
	Test	SL Window	USL	After Stage is Swept	-	-	
	Test	Center Window	USL	After Stage is Swept	-	-	
	Test	SR Window	USR	After Stage is Swept	-	-	
	Call	Intimacy	Arena	After Stage is Swept	-	-	
	Check	Dimmer	Onstage	After Stage is Swept	-	-	
	Fly In	Legs	Lineset 5, 10, 15	After Stage is Dry	-	Green	
	Fly In	Legs	Lineset 18, 25, 30	After Stage is Dry	-	Green	
	Call	Fight/Lift/Window Jump	Onstage	After Intimacy Call	-	-	Crew please be standing by to help shift things on and off for fight call
	Check	Mics	Onstage	After Fight Call	-	-	
	Preset/Preset	Act 1 Consumables	Shop	After Prop Tables are Preset	-	-	Start at first dress- Scotch, Biscuits
	Preset/Preset	Backstage Area	Backstage	After Stage is Dry	-	-	Make sure that all chairs and tables are on the correct side of the stage
				After Mic Check	-	-	Please work with costume crew to get the two 1 pound notes in the milkman coat and the hymn book in the crofter jacket
	Preset	1 Pound Notes, Hymn Book	Actor Costumes				
	Fly In	Center Drop	Lineset 23	After Mic Check	-	Brown	
	Fly In	Traveler Drop	Lineset 20	After Mic Check	-	Green	Knuckle Buster
	Fly In	Shadowplay Lights	Lineset 28	After Mic Check	-	Green	
	Preset	Side Table	DSC	After Mic Check	-	Pink	
	Preset	Scotch Bottle	DSC on Hannay Side Table	After Mic Check	-	-	
	Preset	Scotch Glass x1	DSC on Hannay Side Table	After Mic Check	-	-	
	Preset	Lamp	DSC on Hannay Side Table	After Mic Check	-	-	
	Preset	Telephone	SL Top Platform	After Mic Check	-	Pink	

	Preset	Green Wingback Chair	DSC	After Mic Check	-	Pink	Please also do a pre show check making sure that all of the mechanisms are in place
	Preset	Window Blind (starting open)	SL Window	After Mic Check	-	-	
	Preset	SR Side Tabs	Backstage Right	After Stage is Set	-	Pink	
	Preset	SL Side Tabs	Backstage Left	After Stage is Set	-	Pink	
	Fly In	Grand	Lineset 2	After Mic Check	-	Green	Knuckle Buster
	Cue		Onstage through USL Vom	15 minutes before Curtain	-	-	
	Call	Places	Backstage	3 minutes before Curtain	-	-	Ensure Actors are on their respective sides and communicate with Stage Manager
Act One							
	Shift Offstage	Scotch Bottle	USR Vom	After Hannay exits USL Vom	10	-	
	Shift Offstage	Scotch Glass	USR Vom	After Hannay exits USL Vom	10	-	
	Shift Offstage	39 Steps Novel	USR Vom	After Hannay exits USL Vom	10	-	
	Shift Offstage	Lamp	USR Vom	After Hannay exits USL Vom	10	-	
	Shift Offstage	Side Table	USR Vom	After Hannay exits USL Vom	10	Pink	
	Shift Offstage	Green Wingback Chair	USR Vom	After Hannay exits USL Vom	10	Pink	
	Shift Onstage	2 Audience Chairs	SL Vom	After Hannay exits USL Vom	10	Pink	Red and Black Chairs
	Shift Onstage	Side Table	DSR to SL in front of Lower Platform	During A1 S2 behind the grand	11	Pink	Crossing over the SR Platform
	Preset	Scotch Bottle	Hannay Side Table	During A1 S2 behind the grand	11	-	Crossing over the SR Platform
	Preset	Scotch Glasses x2	Hannay Side Table	During A1 S2 behind the grand	11	-	Crossing over the SR Platform
	Preset	Lamp	Hannay Side Table	During A1 S2 behind the grand	11	-	Crossing over the SR Platform
	Shift Onstage	Green Wingback Chair	DSR to SL in front of Lower Platform	During A1 S2 behind the grand	11	Pink	Crossing over the SR Platform
	Raise	SR Window	USR	End of A1 S2 before grand is raised	15	-	Wait for cue from XXXXX
	Fly Out	Grand	Lineset 2	After Mr. Memory and Compere exit USR Vom	15	Orange	
	Shift Offstage	2 Audience Chairs	SL Vom	After Mr. Memory and Compere exit USR Vom	15	Pink	Red and Black Chairs
	Pull Up	Window Blind	Behind SR Window	Top of A1 S3 when Hannay is trying to close the window blind	16	-	This will happen 3 times please watch for cues from XXXXX
	Fly Out	Traveler Drop	Lineset 20	As the Train Whistle combines with Mrs. Higgins scream	25	Orange	
	Fly In	Center Drop	Lineset 23	As the Train Whistle combines with Mrs. Higgins scream	25	Green	Knuckle Buster
	Lower	SR Window	USR	As the Train Whistle combines with Mrs. Higgins scream	25	-	
	Shift Offstage	Window Blind	SL Window	As the Train Whistle combines with Mrs. Higgins scream	25	-	Set on the back of the SR Masking Flat
	Shift Offstage	Scotch Bottle	DSL	As the Train Whistle combines with Mrs. Higgins scream	25	-	
	Shift Offstage	Scotch Glasses x2	DSL	As the Train Whistle combines with Mrs. Higgins scream	25	-	
	Shift Offstage	Telephone	DSL	As the Train Whistle combines with Mrs. Higgins scream	25	-	
	Shift Offstage	Lamp	DSL	As the Train Whistle combines with Mrs. Higgins scream	25	Pink	

The 39 Steps Run Sheet

	Shift Offstage	Side Table	DSL	As the Train Whistle combines with Mrs. Higgins scream	25	Pink	
	Shift Offstage	Green Wingback Chair	DSL	As the Train Whistle combines with Mrs. Higgins scream	25	Pink	
	Raise	SR Window	USR	After Hannay Apartment is Struck	25	-	Wait from cue from [] to raise windows together
	Raise	Center Window	USL	After Hannay Apartment is Struck	25	-	Wait from cue from [] to raise windows together
	Raise	SL Window	USL	After Hannay Apartment is Struck	25	-	Wait from cue from [] to raise windows together
	Track In	Traveler Drop	Lineset 20	During Train Scenes	25	Orange	While it is in it's flown out position after raising the center window
	Shift Onstage	Pamela Train Chair	Onto Lower Platform	As Policemen cross downstage searching the audience for Hannay	34	Orange	Yellow Armchair
	Shift Offstage	Pamela Train Chair	SR Steps off Lower Platform	After the train screeches to a halt sending the actors off SR	36	Orange	Yellow Armchair
	Lower	SR Window	USR	After the train screeches to a halt sending the actors off SR	36	-	
	Lower	Center Window	USL	After the train screeches to a halt sending the actors off SR	36	-	
	Lower	SL Window	USL	After the train screeches to a halt sending the actors off SR	36	-	
	Cue	[]	USR	When actors are set in place behind the shadowplay drop	37	-	This will help in order to SM to know when to call lights up
	Fly Out	Center Drop	Lineset 23	As the Radio Announcer begins	37	Orange	
	Fly Out	Shadowplay Lights	Lineset 28	As the Radio Announcer begins	37	Orange	
	Fly In	Traveler Drop	Lineset 20	As the Radio Announcer begins	37	Green	Knuckle Buster
	Shift Onstage	Doorway	DSL between pro and platforms	After Radio Announcer: Police had to call off the search in the gathering darkness..	38	Orange	Crofter Side
	Shift Offstage	Map of Scotland	USR Vom	Crofter: It's fourteen miles. The other side of the loch.	39	-	During the scene enter and exit through the USR Vom frustrated interacting with actors
	Raise	SR Window	USR	After Hannay exits through the door	40		Wait for cue from [] to move windows together
	Raise	SL Window	USL	After Hannay exits through the door	40		Wait for cue from [] to move windows together
	Shift Onstage	Crofter Table	DSL to Onstage DSR	After Hannay exits through the door	40	Yellow	Brown Table
	Shift Onstage	Brown Chairs x3	DSL to Onstage DSR	After Hannay exits through the door	40	Yellow	
	Shift Onstage	Grey Rolling Chair	DSL to SL in front of Lower Platform	After Hannay exits through the door	40	Yellow	With yellow fabric draped on the back
	Shift Offstage	Doorway	DSR	After Hannay exits through the door	40	Orange	Crofter Side
	Standby	Crofter Table Setting and Herring	DSR	After Crofter Interior is set	41	-	Please standby DSL in the first wing with the dishes so that [] can come and grab the dishes from you
	Shift Offstage	Glasses x3	DSR	End of A1 S13 after Margaret exits DSL	44	-	
	Shift Offstage	Silverware x3	DSR	End of A1 S13 after Margaret exits DSL	44	-	
	Shift Offstage	Plates x3	DSR	End of A1 S13 after Margaret exits DSL	44	-	
	Shift Offstage	Newspaper	DSR	End of A1 S13 after Margaret exits DSL	44	-	
	Shift Offstage	Herring	DSR	End of A1 S13 after Margaret exits DSL	44	-	

	Spot	Jumpers	USL	Be in place by Hannays- This is your husband's coat!	47	-	
	Lower	SR Window	USR	After Policemen have chased Hannay into the USL Vom	48	-	
	Lower	SL Window	USL	After Policemen have chased Hannay into the USL Vom	48	-	
	Shift Offstage	Crofter Table	DSR	After Policemen have chased Hannay into the USL Vom	48	Yellow	Brown Table
	Shift Offstage	Brown Chairs x3	DSR	After Policemen have chased Hannay into the USL Vom	48	Yellow	
	Shift Offstage	Grey Rolling Chair	DSL	After Policemen have chased Hannay into the USL Vom	48	Yellow	With yellow fabric draped on back
	Fly In	Center Drop	Lineset 23	After Policemen have chased Hannay into the USL Vom	48	Green	Knuckle Buster
	Track Out	Traveler Drop	Lineset 20	After Policemen have chased Hannay into the USL Vom	48	Green	
	Fly In	Shadowplay Lights	Lineset 28	Right After Flying out Center Drop	48	Green	
	Re-dress	Chair	Backstage Left	After shifting it offstage	48	-	Add red fabric and pillow
	Fly Out	Traveler Drop	Lineset 20	As Hannay travels around the stage looking around	50	Orange	
	Fly Out	Center Drop	Lineset 23	As Hannay travels around the stage looking around	50	Brown	
	Shift Onstage	Doorway	DSR between pro and platforms	DSR between pro and platforms	51	Orange	Jordan Side
	Shift Onstage	Grey Rolling Chair	DSL to SL on apron	As Hannay opens and closes the doorway	54	Green	With red fabric and pillow
	Shift Offstage	Doorway	DSR	As Jordans are dancing around Hannay and focus is downstage	60	Orange	Jordan Side
	Fly In	Grand	Lineset 2	As Jordan's wheel Hannay back	59	Green	Knuckle Buster
Intermission							
	Shift Offstage	Grey Rolling Chair	DSL	After Intermission has begun	60	Green	With red fabric and pillow
	Fly Out	Center Drop	Lineset 23	After Intermission has begun	60	Orange	
	Fly In	Traveler Drop	Lineset 20	After Intermission has begun	60	Green	Knuckle Buster
	Track In	Traveler Drop	Lineset 20	After Intermission has begun	60	Orange	
	Fly Out	Shadowplay Lights	Lineset 28	After Intermission has begun	60	Orange	
	Prep	Act 2 Consumables	Shop	After Intermission has begun	60	-	Start at first dress- Biscuits, Sandwiches, Whisky, Milk
	Change Sides	Side Table	From BSL-BSR	After Intermission has begun	60	-	
	Retrieve	Bullet	Backstage	After Intermission has begun	60	-	
	Preset	Sheriff Desk	DSR in front of the Grand	5 minutes into intermission	60	Orange	
	Preset	Telephone	On Sheriffs Desk	5 minutes into intermission	60	-	
	Preset	Biscuits	On Sheriffs Desk	5 minutes into intermission	60	-	
	Preset	Garibaldi	On Sheriffs Desk	5 minutes into intermission	60	-	
	Call	Places	Backstage	3 minutes before Act 2	-	-	Ensure Actors are on their respective sides and communicate with Stage Manager
	Raise	SL Window	USL	At Places	60	-	Stand on top of the rope while the window is raised until end of A2 S19
Act Two							

The 39 Steps Run Sheet

	Fly Out	Grand	Lineset 2	Top of A2	61	Orange	
	Place U	-	DSL Outside Door	After Act 2 has begun	62	-	
	Spot	Jumpers	USL	Be in place by Sheriff- Grab him man!	63	-	
	Track Out	Traveler Drop	Lineset 20	After Sheriff runs off crying and eating cookies	64	Green	
	Shift Offstage	Telephone	USR Vom	After Sheriff runs off crying and eating cookies	64	-	
	Shift Offstage	Biscuits	USR Vom	After Sheriff runs off crying and eating cookies	64	-	
	Shift Offstage	Garibaldi	USR Vom	After Sheriff runs off crying and eating cookies	64	-	
	Shift Offstage	Sheriff Desk	USR Vom	After Sheriff runs off crying and eating cookies	64	Orange	
	Lower	SL Window	USL	After Sheriff runs off crying and eating cookies	64	-	
	Change Sides	Telephone	From BSR-BSL	After striking the Sheriff's Office	64	-	
	Fly In	Center Drop	Lineset 23	After Hannay exits with Marching Band	66	Brown	
	Shift Onstage	Brown Chair x1	DSL onto Lower Platform	Top of A2 S21	66	Orange	
	Shift Onstage	Podium and Banner	USR Vom to Center Stage	Dunwoody: Look! He's here Mr. Macquarie!	66	Orange	
	Shift Offstage	Brown Chair x1	DSL off Lower Platform	As the Heavies chase Hannay around Podium	70	Orange	
	Shift Offstage	Podium and Banner	DSR	As Hannay uses the Podium to fend off heavies	70	-	Grabbing the podium from Hannay
	Strike	Banner	Podium	After [REDACTED] has brought it offstage	70	-	
	Change Sides	Podium	From BSR-BSL	After striking the Banner	70	-	Place lace on podium
	Shift Onstage	Car Chair #1	DSL to Center Stage	After the Heavies realize they need to build the car	72	Orange	Red and Black Chair
	Shift Onstage	Car Chair #2	DSL to Center Stage	After the Heavies realize they need to build the car	72	Orange	Brown Chair
	Shift Onstage	Car Chair #3	DSL to Center Stage	After the first two chairs are set	72	Orange	Brown Rolling Chair
	Shift Onstage	Car Chair #4	DSL to Center Stage	After setting the third chair	72	Orange	Brown Chair
	Fly Out	Center Drop	Lineset 23	As the 4 in the car lurch to a stop	73	Orange	
	Shift Offstage	Stack of Car Chairs	DSR	End of A2 S24	75	-	
	Shake	Crash Box	DSR	After Heavy 1 exits after Heavy 2	75	-	
	Change Sides	2 Red and Black Chairs	From BSL-BSR	After the crash box sound	75	-	
	Shift Onstage	Stile Rod	DSR	Hannay: What IS that tune!	77	-	
	Shift Offstage	Stile Rod	DSR	Pamela: I say what is the use of all this?	77	-	Exit in front of the actors
	Fly In	Center Drop	Lineset 23	As the Scottish Pipe music begins to play	79	Brown	
	Fly Out	Traveler Drop	Lineset 20	As the Scottish Pipe music begins to play	79	Orange	
	Fly In	Hotel Sign	Lineset 19	As the Scottish Pipe music begins to play	79	Green	Knuckle Buster
	Shift Onstage	Podium	DSL onto Top Platform	As the Scottish Pipe music begins to play	79	Orange	With Reception Bell, Guest Book, Pen/Pencil and Phone on desk
	Fly In	Fireplace	Lineset 4	As Mrs. McGarrigle, Hannay and Pamela begin to cross down to hotel room	83	Green	Knuckle Buster
	Shift Onstage	Hotel Bed	DSL to Stage Right by Lower Platform	As Mrs. McGarrigle, Hannay and Pamela begin to cross down to hotel room	83	Green	
	Shift Onstage	Side Table	DSR to Stage Right in front of Lower Platform	As Mrs. McGarrigle, Hannay and Pamela begin to cross down to hotel room	83	Green	
	Fly Out	Fireplace	Lineset 4	As Pamela crosses up to SL Lower Platform	88	Orange	
	Fly In	Fireplace	Lineset 4	As Pamela crosses back down to the hotel room	91	Green	Knuckle Buster
	Fly Out	Fireplace	Lineset 4	After Pamela exits DSR	95	Orange	
	Fly Out	Hotel Sign	Lineset 19	After Pamela exits DSR	95	Orange	
	Shift Offstage	Reception Bell	DSL	After Pamela exits DSR	95	-	
	Shift Offstage	Guest Book	DSL	After Pamela exits DSR	95	-	

	Shift Offstage	Pen/Pencil	DSL	After Pamela exits DSR	95	-	
	Shift Offstage	Telephone	DSL	After Pamela exits DSR	95	-	
	Shift Offstage	Podium	DSL	After Pamela exits DSR	95	Orange	
	Shift Offstage	Hotel Bed	DSL	After Pamela exits DSR	95	Green	
	Shift Offstage	Hotel Tray	DSR	After Pamela exits DSR	95	-	With Milk Tumbler and Whiskey Glass
	Shift Offstage	Side Table	DSR	After Pamela exits DSR	95	Green	
	Fly In	Traveler Drop	Lineset 20	After Pamela exits DSR	95	Green	Knuckle Buster
	Shift Onstage	2 Audience Chairs	SR Vom	After Pamela exits DSR	95	Pink	Red and Black Chairs
	Shift Onstage	1 Audience Chair	SL Vom	After Pamela exits DSR	95	Pink	Red and Black Chairs
	Act As	Bobby Cop	SR Steps onto Lower Platform	Pamela: Well they've checked and they're absolutely certain.	97	-	Exit DSL as Inspector Albright chases Hannay into the audience
	Act As	Bobby Cop	DSL onto Top Platform	Pamela: Well they've checked and they're absolutely certain.	97	-	Exit DSL as Inspector Albright chases Hannay into the audience
	Throw	Professor Jordan Dummy	DSL onto the steps	After Professor Jordan has exited DSL	101	-	
	Fly In	Grand	Lineset 2	As Hannay and Pamela back up onto apron	103	Green	Knuckle Buster
	Strike	Professor Jordan Dummy	DSL	After the Grand has flown in	103	-	
	Shift Onstage	Christmas Tree	Through the grand	Hannay: Happy Christmas Darling	105	-	One person will need to page the curtain, Remove from table stand and hold up high
	Shift Offstage	Christmas Tree	Through the grand	Blackout after scene	105	-	
	Fly Out	Grand	Lineset 2	After Hannay and Pamela take their first bow	105	Orange	
	Fly In	Grand	Lineset 2	After the 4 actors take their final bows	105	Green	Knuckle Buster
	Post Show						
	Put Away	Mics	Backstage Right	After Actors get out of Mics	-	-	
	Fly Out	Grand	Lineset 2	After House is Clear	-	Orange	
	Shift Offstage	1 Audience Chair	SL Vom	After House is Clear	-	Pink	Red and Black Chairs
	Shift Offstage	2 Audience Chair	SR Vom	After House is Clear	-	Pink	Red and Black Chairs
	Fly Out	Center Drop	Lineset 23	After House is Clear	-	Orange	
	Fly Out	Traveler Drop	Lineset 20	After House is Clear	-	Orange	
	Strike	Stage Right Props Table	To the Prop Box	After House is Clear	-	-	
	Strike	Stage Left Props Table	To the Prop Box	After House is Clear	-	-	
	Clean	Dishes	Paint Sink	After Clearing Props Tables	-	-	
	Fly Out	Legs	Lineset 5, 10, 15	After Stage is Clear	-	-	Only need to be flown out a couple of feet
	Fly Out	Legs	Lineset 18, 25, 30	After Stage is Clear	-	-	Only need to be flown out a couple of feet
	Reset	Backstage	-	After Stage is Clear	-	-	
	Reset	Backstage	-	After Stage is Clear	-	-	
	Shut Down	Sound Booth	-	After House is Clear	-	-	
	Shut Down	Light Board	-	After House is Clear	-	-	
	Turn Off	Fly Rail Lights	-	After Works are back on	-	-	
	Strike	Door U's	Booth, Stairway, Shop Doors, USL, DSR, DSL	After House is Clear	-	-	
	Set	Ghost Light	Center Stage	After Everyone Has Checked Out	-	-	
	Lock	Props Cabinet	Backstage Right	After Everyone Has Checked Out	-	-	

	Lock	Dressing Rooms	-	After Everyone Has Checked Out	-	-	
	Turn Off	All Lights	-	After Everyone Has Checked Out	-	-	
	Lock	All Doors	-	After Everyone Has Checked Out	-	-	

Version 4
Prepared by Grace Engstrom
Updated 4/8/25

The 39 Steps Props Tracking

Character	Prop	Page #	Prop Enter	Page #	Prop Exit	Notes
ACT ONE						
Hannay	Blind	9	Preset on SR Window before house opens	25	SR Stain with Crew	Will only be on through the transition out of Hannays apartment in S1
Hannay	Side Table	9	Preset DSC before house opens	10	USR Vom at the end of S1	This prop will be used during preshow as the audience is arriving
Hannay	Lamp	9	Preset DSC before house opens	10	USR Vom at the end of S1	This prop will be used during preshow as the audience is arriving
Hannay	Wing-Backed Chair	9	Preset DSC before house opens	10	USR Vom at the end of S1	This prop will be used during preshow as the audience is arriving
Hannay	Glass	9	Preset on table before house opens	10	USR Vom at the end of S1	This prop will be used during preshow as the audience is arriving
Hannay	Bottle of Scotch	9	Preset on table before house opens	10	USR Vom at the end of S1	3/4 of the way full
Hannay	The 39 Steps Novel	9	USR Vom with Hannay	10	USR Vom at the end of S1	Dans personal copy of the novel
Hannay	Pipe	9	USR Vom with Hannay	104	With Hannay from the remainder of the show	
Hannay/Annabella	2 Audience Chairs	11	USR Vom with Crew at the S2	15	USR Vom at the end of S2	Moved on and off by crew
Annabella	Revolver	11	HR Door with Annabella inside Handbag	14	HL Door with Annabella inside Handbag	Different from Professor Jordan
Annabella	Program	11	HR Door with Annabella	14	HL Door with Annabella	
Annabella	Handbag	11	HR Door with Annabella	20	DSL with Annabella	
Hannay/Annabella	Side Table	16	Preset by crew behind grand following S1	25	DSL with Crew	Same as used during S1
Hannay/Annabella	Lamp	16	Preset by crew behind grand following S1	25	DSL with Crew	Same as used during S1
Hannay/Annabella	Wing-Backed Chair	16	Preset by crew behind grand following S1	25	DSL with Crew	Same as used during S1
Annabella	2 Glasses	16	Preset by crew behind grand following S1	25	DSL with Crew	Same as used during S1
Annabella	Bottle of Scotch	16	Preset by crew behind grand following S1	25	DSL with Crew	Same as used during S1
Hannay	Telephone	16	Preset by crew behind grand top of show	25	DSL with Crew	Same as used during S1
Annabella/Hannay	Map of Scotland	21	DSL with Annabella	22	SR Stain with Hannay	
Annabella	Knife in Back	21	DSL on Annabella	25	DSL on Annabella	
Milkman	2 Pounds	23	USR Vom with Milkman in Left Pocket	24	USR Vom with Milkman	Sheriff
Mrs. Higgins	Feather Duster	25	SR Steps with Mrs. Higgins	25	DSL with Mrs. Higgins	Inspector/Hannay
Salesman 1	Samples Case	26	DSL with Salesman 1	36	SR Stain with Salesman 2	Mr. Dunwoody/Hannay
Salesman 1	Newspaper	26	DSL in Salesman 1 Sample Case	36	SR Stain with Salesman 2	Mr. McQuarrie/Hannay/Dun
Salesman 2	Samples Case	26	DSL with Salesman 2	36	SR Stain with Salesman 2	Hannay
Salesman 2	Lacy Suspender Belt	26	DSL in Salesman 2 Case	36	SR Stain with Salesman 2	Vote McConquodate Banner
Salesman 2	Lacy Brassiere	26	DSL in Salesman 2 Case	36	SR Stain with Salesman 2	Heavy 1/Heavy 2
Salesman 1	Bag of 2 Biscuits	26	DSL in Salesman 1 pants pocket	36	SR Stain with Salesman 2 in Salesman 1 Case	4 Chairs
Salesman 2	Penny	26	DSL in Salesman 2 pants pocket	36	DSR with Paperboy	72 2 DSR and 2 DSL with Heavies
Paperboy/Salesman 2	Newspaper	28	DSR with Paperboy	36	SR Stain with Salesman 2	Mr./Mrs. McGamgle
Porter	Whistle	30	DSL with Clown 2 as Policeman	32	USR Vom with Porter	Hotel Reception Desk
Pamela	Train Chair	34	SR Steps with crew	37	SR Steps with Crew	Mr. McGamgle
Pamela	Book	34	SR Steps with Pamela	38	SR Steps with Pamela	Guest Book
Hannay	Larger Map of Scotland	39	DSL Vom with Hannay	39	USR Vom with Crew	Hannay/Pamela
Hannay	5 Pound Note	39	DSL Vom with Hannay	46	SR Steps with Crofter	Pen/Pencil
Margaret/Crofter/Hannay	Table	41	DSL with Crew	48	DSR with Crew	Heavies
Margaret/Crofter/Hannay	3 Chairs	41	DSL with Crew	48	DSR with Crew	Heavy 1
Hannay	Chair	41	DSL with Crew	48	DSL with Crew	Reception Bell
Margaret	3 Plates	41	DSR with Margaret	44	DSR with Crew	Hannay/Pamela
Margaret	3 Silverware Settings	41	DSR with Margaret	44	DSR with Crew	Bed
Margaret	3 Mugs	41	DSR with Margaret	44	DSR with Crew	Side Table
Crofter	Newspaper	42	DSL with Crofter	44	DSR with Crew	Mrs. McGamgle
Margaret	Three Hennings	43	DSR with Margaret	44	DSR with Crew	Tray of Food
Margaret/Hannay	Small Hymn Book	47	DSL with Margaret	59	DSL with Hannay	Mrs. McGamgle
Pilot 1/Pilot 2	Model Airplane	49	Shadowplay Platform with Pilots	60	DSR with Pilots	Over-Large Sandwiches
Professor Jordan/Hannay	Wing-Backed Chair	54	DSL with Professor Jordan	59	DSL with Jordans	Mrs. McGamgle
Professor Jordan	Revolver	54	DSL with Professor Jordan	59	DSL with Professor Jordan	Glass of Whisky
Sheriff	Desk	61	Preset in front of the grand during intermission	64	DSR with Crew	Tumbler of Milk
Sheriff	Phone	61	Preset on desk during intermission	64	DSR with Crew	Hannay/Pamela
Sheriff	Biscuits	61	Preset on desk during intermission	64	USR Vom with Sheriff	2 Audience Chairs
Sheriff	Garibaldi	61	Preset on desk during intermission	64	DSR with Crew	1 Audience Chair
ACT TWO						
Sheriff	Desk	61	Preset in front of the grand during intermission	64	DSR with Crew	Revolver
Sheriff	Phone	61	Preset on desk during intermission	64	DSR with Crew	Replic Dummy
Sheriff	Biscuits	61	Preset on desk during intermission	64	USR Vom with Sheriff	Christmas Tree
Sheriff	Garibaldi	61	Preset on desk during intermission	64	DSR with Crew	
Rolls on and offstage						
Different from Annabellas Revolver						

The 39 Steps Props Tracking

SL Props Table List

Preset at the Beginning of the Show	Moved Over During the Show
Annabella Revolver	Scotch Glasses x2
Mr. Memory Program	Bottle of Scotch
Map of Scotland	Telephone
Annabella back knife	Feather Duster
2 Pounds	Silver Bullet
Salesman 1 Samples Case	
Salesman 2 Samples Case	
Salesman 1 Newspaper (Preset in 1 Samples Case)	
Suspender Bell (Preset in 2 Samples Case)	
Brassiere (Preset in 2 Samples Case)	
Bag of 2 Biscuits	
Salesman 2 Penny	
5 Pound Note	
Crofter Newspaper	
Small Hymn Book	
Professor Jordan Revolver	
Handcuffs	
Guest Book	
Pen/Pencil	
Reception Bell	
McGarrigles Tray of Food	
Sandwiches	
Glass of Whiskey	
Tumbler of Milk	
Professor Jordan Holster	
Professor Jordan Dummy	

SR Props Table List

Preset at the Beginning of the Show	Moved Over During the Show
Lamp	Annabella Revolver
Scotch Glasses x2	Annabella Program
Bottle of Scotch	Map of Scotland
The 39 Steps Novel	Salesman 1 Sample Case
Hannays Pipe	Salesman 2 Sample Case
Telephone	Salesman Bag of Biscuits
Feather Duster	Penny
Paperboy Newspaper	5 Pound Note
Pamela Book	Crofter Newspaper
3 Plates	Handcuffs
3 Mugs	McGarrigle Tray of Food
3 Silverware Settings	
Three Herrings	
Model Airplane	
Sheriff Biscuits	
Garibaldi	
Silver Bullet	
Banner	
Christmas Tree	

The 39 Steps Entrance/Exit Plot

Character	Exit/Ex	Where	Act/Scene	Page	Line
Act 1					
Hannay	Enter	USR Vom		9	15 Minutes Into Intermission
Hannay	Exit	USR Vom	End of A1 S1	10	After Hannay: That should do the trick!
Compte/Mr. Memory	Enter	Through the grand	Top of A1 S2	11	Compte: Thank you ladies and gentlemen.
Hannay	Enter	HR Door	A1 S2	11	Compte: Settle down now please.
					Memory: I will now place myself in a state of mental readiness for this evenin's performance and clear my inner being of all extrinsic and superfluous material.
Annabella	Enter	HR Door	A1 S2	11	Annabella: Thank you ladies and gentlemen.
Hannay/Annabella	Exit	HL Door	A1 S2	14	Hannay: Well, it's your funeral!
Compte/Mr. Memory	Exit	USR Vom	A1 S2	15	Compte: Thankoo!
Hannay/Annabella	Enter	SR Steps on Platform	A1 S3	16	Top of A1 S3
Heavy 1/Heavy 2	Enter	DSR Vom	A1 S3	18	Annabella: They are in the street this moment.
Heavy 1/Heavy 2	Exit	DSR Vom	A1 S3	18	Hannay: You Win.
Heavy 1/Heavy 2	Enter	DSR Vom	A1 S3	19	Annabella: You wish to be - involved?
Heavy 1/Heavy 2	Exit	DSR Vom	A1 S3	19	Annabella: Very Well. Have you ever heard of the -
Annabella	Exit	DSL	A1 S3	20	Annabella: Good night Richard.
Annabella	Enter	DSL	A1 S4	21	Annabella: Oh Richard - Richard -
Hannay	Exit	SR Steps off Platform	A1 S4	22	End of A1 S4
Milkman	Enter	USR Vom	A1 S5	23	Top of A1 S5
Hannay	Enter	USR Vom	A1 S5	23	When the Milkman approaches the SR Pro
Hannay	Exit	USR Vom	A1 S5	24	After Milkman: You'll do the same for me one day.
Milkman	Exit	USR Vom	A1 S5	24	Milkman: Oil! Come back, trol! Oil!
Mrs. Higgins	Enter	SR Steps on Platform	A1 S6	25	Top of A1 S6
Mrs. Higgins/Annabella	Exit	DSL	A1 S6	25	As scream joins with the train whine
Hannay/Salesman 1 & 2	Enter	DSL	A1 S7	26	Top of A1 S7
Salesman 1	Exit	SR Steps off Platform	A1 S8	28	Salesman 1: Excuse me. Sorry. Sorry.
Paperboy	Enter	DSR	A1 S8	28	Paperboy: Evenin paper! Latest news! Evenin Paper! Latest -
Paperboy	Exit	DSR	A1 S8	28	Paperboy: Evenin paper! Latest news! Evenin Paper! Latest -
Salesman 1	Enter	SR Steps on Platform	A1 S8	28	Salesman 1: Excuse me. Sorry. Sorry.
Paperboy	Exit	USR Vom	A1 S8	32	Both Clewes: Thankoo!
Porter	Exit	USR Vom	A1 S8	32	Both Clewes: Thankoo!
Salesman 1	Enter	SR Steps on Platform	A1 S9	33	Top of A1 S9
Salesman 2	Enter	DSL	A1 S9	33	Top of A1 S9
Pamela	Enter	SR Steps on Platform	A1 S9	34	As the Policemen cross down stage
Hannay	Exit	Through Center Window	A1 S9	35	Policeman 2: But this attractive young lady clearly stated-
Policeman 1	Exit	Through Center Window	A1 S9	35	Policeman 1: Right sir.
Hannay/Policeman 1	Enter	SR on Shadowplay Platform	A1 S9	35	After Jumping through the Window
Pamela/Policeman 2	Exit	SR Steps off Platform	A1 S9	36	Policeman 1: No Sir! Not the communication-
Hannay/Policeman 1	Exit	SR off Shadowplay Platform	A1 S9	36	Policeman 1: No Sir! Not the communication-
Hannay/Policeman 1 & 2	Enter	SR on Shadowplay Platform	A1 S10	37	Top of A1 S10
Hannay/Policeman 1 & 2	Exit	SR off Shadowplay Platform	A1 S10	37	End of A1 S10
Hannay	Enter	SR Steps on Platform	A1 S11	38	Top of A1 S11
Hannay	Exit	DSL	A1 S11	38	End of A1 S11
Crofter	Enter	DSR through Door	A1 S12	39	Top of A1 S12
Hannay	Enter	USR Vom	A1 S12	39	Top of A1 S12
Margaret	Enter	SR Steps on Platform	A1 S12	40	Crofter: Come here! We have a visitor.
Crofter	Exit	USR Vom	A1 S12	40	Hannay: Right.

Key

Hannay

Fem Lead

Clown 1

Clown 2

Hannay	Exit	DSR through Door	A1 S12	40	Hannay: I'd love to.
Hannay	Enter	SR Steps on Platform	A1 S13	41	Top of A1 S13
Margaret	Exit	DSR	A1 S13	41	Goes back and forth to grab table settings
Margaret	Enter	DSR	A1 S13	41	Goes back and forth to grab table settings
Crofter	Enter	DSL	A1 S13	42	Crofter: Ought not to say WHAT??
Margaret	Exit	DSR	A1 S13	43	Crofter: Than hurry yerself!
Margaret	Enter	DSR	A1 S13	43	Margaret: Here we are.
Crofter	Exit	DSL	A1 S13	44	Crofter: I'll go and - lock it!
Crofter	Enter	USR behind SL Window	A1 S13	44	After lines are finished
Margaret	Exit	DSR	A1 S13	44	End of Scene
Crofter	Exit	USR	A1 S13	44	End of Scene
Margaret	Enter	DSR	A1 S14	45	Top of A1 S14
Crofter	Enter	DSL	A1 S14	45	Crofter: Ay! I mighta known! Making love behind my back
Crofter	Exit	SR Steps off Platform	A1 S14	46	After Crofter receives the money from Hannay
Margaret	Exit	DSL	A1 S14	47	Margaret: Your jacket!
Margaret	Enter	DSL	A1 S14	47	Margaret: It's terrible light-coloured.
Policeman 1/Policeman 2	Enter	SR Steps on Platform	A1 S14	47	Hannay: I'll never forget you for this!
Hannay	Exit	Through SL Window	A1 S14	47	Margaret: Go now!
Policeman 1/Policeman 2	Exit	Through SL Window	A1 S14	48	Policeman 1: There his is! After him!
Hannay	Enter	DSL	A1 S14	48	After he has jumped through the window
Policeman 1/Policeman 2	Enter	DSL	A1 S14	48	After jumping through the window
Hannay	Exit	USR Vom	A1 S14	48	After being chased onstage
Policeman 1/Policeman 2	Exit	USR Vom	A1 S14	48	Following Hannay offstage as they chase after him
Margaret	Exit	DSL	A1 S14	48	After Hannay has been chased offstage
Hannay	Enter	DSL Vom	A1 S15	49	Radio Announcer: We are sorry to interrupt this programme of popular Scottish romantic music....
Hannay	Exit	SR Steps off Platform	A1 S15	49	After completing traveling pathway
Pilot 1/Pilot 2	Enter	SR on Shadowplay Platform	A1 S15	49	Radio Announcer: ...specialist squads in fugitive apprehension by foot, road and - by air!
Hannay	Enter	SR Steps on Platform	A1 S15	50	Pilot 2: There he is!
Pilot 1/Pilot 2	Exit	DSL	A1 S15	50	Pilots 1 and 2: AAAAAAGGGHHHHH!
Mrs. Jordan	Enter	DSR Through Door	A1 S16	52	Top of A1 S16
Mrs. Jordan/Hannay	Exit	DSR Through Door	A1 S16	52	Hannay: Thank you.
Mrs. Jordan/Hannay	Enter	SR Steps on Platform	A1 S17	53	Top of A1 S17
Mrs. Jordan	Exit	DSR Through Door	A1 S17	53	Hannay: Certainly.
Professor Jordan	Enter	DSL	A1 S18	54	As Hannay is opening and closing the door to the party
Mrs. Jordan	Enter	DSR Through Door	A1 S18	55	Professor: So it seems there is only one option, Mr. Hannay.
Mrs. Jordan	Exit	DSR Through Door	A1 S18	55	Professor: I don't think so dear.
Mrs. Jordan	Enter	DSR Through Door	A1 S18	55	Professor: YOU WILL NEVER EVER KNOW!
Hannay/Jordans	Exit	DSL	A1 S18	55	End of A1 S18
Act 2					
Sheriff/Hannay	Enter	SR Steps on Platform	A2 S19	61	Top of the Act behind the grand
Inspector	Enter	DSL	A2 S19	62	Hannay: And it's absolutely vital to the safety of...
Hannay	Exit	Through SL Window	A2 S19	63	Hannay: I don't think so!
Inspector	Exit	Through SL Window	A2 S19	63	Inspector: He's escaping!! Stop him!! Stop that man!!
Sheriff	Exit	USR Vom	A2 S19	64	As Sheriff laughs in terror
Hannay	Enter	DSL Vom	A2 S20	65	Top of A2 S20
Hannay	Exit	DSR Vom	A2 S20	65	As Hannay joins in with the marching band
Mr. Dunwoody	Enter	DSL	A2 S21	66	Top of A2 S21

The 39 Steps Entrance/Exit Plot

Hannay	Enter	DSR	A2 S21	66	As Mr. Dumwoody is setting up the chair
Mr. McQuarrie	Enter	USR Vom	A2 S21	66	Dumwoody: Look! He's here Mr. Macquarie!
					Hannay: But may I say from the bottom of my heart and the utmost sincerity how delighted and relieved I am to find myself in your presence at this moment.
Pamela	Enter	USL Vom	A2 S21	68	Pamela: Hello.
Pamela	Exit	USL Vom	A2 S21	68	Pamela: As Hannay is speaking to the audience
Pamela/Mr. McQ/Mr. Dum	Exit	DSL	A2 S21	69	As Hannay is speaking to the audience
Pamela/Heavy 1/2	Enter	USL Vom	A2 S21	70	As Hannay is speaking to the audience
Heavy 1	Exit	DSL	A2 S22	72	After discovering that they must put a car together
Heavy 2	Exit	DSR	A2 S22	72	After discovering that they must put a car together
Heavy 1	Enter	DSL	A2 S22	72	After grabbing chair from offstage
Heavy 2	Enter	DSR	A2 S22	72	After grabbing chair from offstage
Heavy 2	Exit	DSL	A2 S22	72	After setting first chair onstage
Heavy 2	Enter	DSL	A2 S22	72	After grabbing chair from offstage
Heavy 2	Exit	DSR	A2 S22	72	After setting second chair onstage
Heavy 2	Enter	DSR	A2 S22	72	After grabbing chair from offstage
Heavy 1/2	Exit	DSR Vom	A2 S24	74	Heavy 1: Awa' awa' ye bleating brutes!
Hannay/Pamela	Exit	USR Vom	A2 S24	75	Hannay: Then get a move on!
Heavy 1/2	Enter	USR Vom	A2 S24	75	Heavy 2: They got away!
Heavy 2	Exit	DSL	A2 S24	75	Heavy 2: Now come on come on!
Heavy 2	Enter	DSL	A2 S24	75	As Heavy 1 struggles to pick up the pile of chains
Heavy 1/2	Exit	DSL	A2 S24	75	End of A2 S24
Hannay/Pamela	Enter	USL Behind Stairs	A2 S25	76	Top of A2 S25
Hannay/Pamela	Exit	USR Vom	A2 S25	78	Hannay: Yes, God help her!
Mr./Mrs. McGarrigle	Enter	DSL	A2 S25	79	As the scottish pipe music begins
Hannay/Pamela	Enter	SR Steps on Platform	A2 S26	80	Mr. McGarrigle: There it goes again!
Mr. McGarrigle	Exit	DSL	A2 S26	82	Hannay: Oh and a glass of milk.
Mrs. McGarrigle	Exit	DSL	A2 S27	83	Mrs. McGarrigle: Goodnight sir. Goodnight madam.
Mrs. McGarrigle	Enter	DSL	A2 S27	83	Hannay: Come in.
Mrs. McGarrigle	Exit	DSL	A2 S27	84	Mrs. McGarrigle: You're secret's safe with us. You'll nee be disturbed.
Heavy 1/2	Enter	SR Steps on Platform	A2 S27	88	As Pamela begins to slip out of the handcuffs
Heavy 2	Exit	SR Steps off Platform	A2 S28	90	Heavy 2: Right! I'll start the car. You check the register.
Mr. McGarrigle	Enter	DSR	A2 S28	90	As Heavy 1 is ringing the service bell
Heavy 2	Exit	DSR	A2 S28	91	Heavy 2: Right. No. Sorry. Thank you.
Mr. McGarrigle	Enter	SR Steps on Platform	A2 S28	91	Mr. McGarrigle: And goodnight!
Mr./Mrs. McGarrigle	Exit	DSL	A2 S28	91	Mrs. McGarrigle: Ye old fool ye! To your bed man!
Hannay	Exit	SR Steps off Platform	A2 S29	95	Pamela: I'M NOT SURPRISED YOU'RE AN ORPHAN!!!
Pamela	Exit	DSR	A2 S29	95	As the scene transitions
Clown 1	Enter	USL Vom	A2 S30	96	Top of A2 S30
Clown 2	Enter	USR Vom	A2 S30	96	Top of A2 S30
Hannay	Enter	HL Door	A2 S30	96	As the clowns are performing their opening act
Pamela	Enter	HL Door	A2 S30	96	After Hannay has sat and is looking around the theatre
Clown 1	Exit	USL Vom	A2 S30	96	Pamela: I'll go then, shall I?
Clown 2	Exit	USR Vom	A2 S30	96	Pamela: I'll go then, shall I?
Professor Jordan	Enter	USL Vom	A2 S30	97	Hannay: The professor
Professor Jordan	Exit	USL Vom	A2 S30	97	Pamela: Gosh, yes!
Compere	Enter	USL Vom	A2 S30	97	Hannay: That's it then. That's it!

Mr. Memory	Enter	USR Vom	A2 S30	97	Compere: Mr. Memory!!!
Compere	Exit	USL Vom	A2 S30	98	As the Mr. Memory theme music begins
Professor Jordan	Enter	USL Vom	A2 S30	98	As the drumroll is happening
Professor Jordan	Exit	USL Vom	A2 S30	98	After completing his handshake with Mr. Memory
Inspector Albright	Enter	DSL	A2 S30	98	Mr. Memory: He done it in the year sixteen sixty-
Hannay/Albright	Exit	HL Door	A2 S30	99	Albright: Very wise, sir. Now if you'd just-
Hannay/Albright	Enter	USL Vom	A2 S30	99	Mr. Memory: He done it in the year sixteen sixty-
Hannay/Albright	Exit	USR Vom	A2 S30	99	Hannay: WHAT ARE THE THIRTY-NINE STEPS?
Hannay/Albright	Enter	USR Vom	A2 S30	99	Mr. Memory: Sixteen-sixty-
Hannay/Albright	Exit	DSL	A2 S30	99	Hannay: I SAID WHAT ARE THE THIRTY-NINE STEPS!
Hannay	Enter	DSL	A2 S30	99	Hannay: Come on man! Answer up!
Professor Jordan	Enter	USL Vom	A2 S30	100	Mr. Memory: They collect information on behalf of the Secret Service of- the Secret Service of-
Professor Jordan	Exit	DSL	A2 S30	101	After getting shot while fighting Hannay
Compere	Enter	DSL	A2 S31	102	As Pamela and Hannay move Mr. Memory up to the steps
Compere/Mr. Memory	Exit	Behind the Grand	A2 S31	103	After Pamela and Hannay back up and the grand flies in
Pamela	Exit	USR Vom	A2 S32	104	Pamela: Bye.
Pamela	Enter	USR Vom	A2 S33	105	Pamela: Utterly horrid and beastly.
Clown 1/2	Enter	Center Stage as Grand Rises	Bows	105	As the curtain rises
Hannay/Clown 2	Exit	SR Steps	Bows	105	After grand has flown back in
Fem Lead Clown 1	Exit	DSL	Bows	105	After grand has flown back in

The 39 Steps Entrance/Exit Plot

Actor	Changing From	Exit	Page #	Changing to	Re enter	Page #	Pages between	Time 3/6/25	Time 4/1/25
				Hannay	USR Vom	9	0	1 hour 15 minutes	1 hour 15 minutes
	Hannay	USR Vom	10	Hannay plus Hat and Trenchcoat	HR Door	11	1	55 seconds	1 minute 15 seconds
				Compere	Through Grand	11	2	Before S2	Before S2
				Mr. Memory	Through Grand	11	2	Before S2	Before S2
				Annabella	HR Door	11	2	Before S2	Before S2
	Hannay	HL Door	14	Hannay	SR Steps	16	2	19 seconds	22 seconds
	Annabella	HL Door	14	Annabella	SR Steps	16	2	19 seconds	22 seconds
	Compere	USR Vom	15	Heavy 1	DSR Vom	18	3	2 minutes 50 seconds	3 minutes 27 seconds
	Mr. Memory	USR Vom	15	Heavy 2	DSR Vom	18	3	2 minutes 50 seconds	3 minutes 27 seconds
	Heavy 1	DSR Vom	18	Heavy 1	DSR Vom	19	1	20 seconds	24 seconds
	Heavy 2	DSR Vom	18	Heavy 2	DSR Vom	19	1	20 seconds	24 seconds
	Heavy 2	DSR Vom	19	Milkman	USR Vom	23	4	4 minutes	5 minutes 23 seconds
	Heavy 1	DSR Vom	19	Mrs. Higgins	SR Steps	25	6	6 minutes 16 seconds	8 minutes 11 seconds
	Annabella	DSL	20	Annabella with knife in back	DSL	21	0	32 seconds	41 seconds
	Hannay	SR Steps	22	Hannay	USR Vom	23	1	10 seconds	18 seconds
	Hannay as Milkman	USR Vom	24	Hannay	DSL	26	2	1 minutes 18 seconds	4 minutes 8 seconds
	Clown 1 Base	USR Vom	24	Salesman 2	DSL	26	2	1 minute 17 seconds	4 minutes
	Mrs. Higgins	DSL	25	Salesman 1	DSL	26	1	10 seconds	15 seconds
	Annabella	DSL	25	Pamela	SR Steps	34	9	6 minutes 41 seconds	8 minutes 37 seconds
	Salesman 1	SR Steps	28	Paperboy	DSR	28	0	3 seconds	9 seconds
	Paperboy	DSR	28	Salesman 1	SR Steps	28	0	3 seconds	9 seconds
	Paperboy	USR Vom	32	Salesman 1	SR Steps	33	0	8 seconds	11 second
	Porter	USR Vom	32	Salesman 2	DSL	33	0	8 seconds	11 seconds
	Pamela	SR Steps	36	Margaret	SR Steps	40	4	2 minutes 14 seconds	3 minutes 52 seconds
	Policeman 1	USR	37	Crofter	DSR	39	2	39 seconds	45 seconds
	Policeman 2	USR	37	Policeman 2	SR Steps	48	11	9 minutes 26 seconds	14 minutes 37 seconds
	Crofter	SR Steps	46	Policeman 1	SR Steps	48	2	54 seconds	1 minute 3 seconds
	Policeman 1	USR Vom	48	Pilot 1	USR	49	1	43 seconds	58 seconds
	Policeman 2	USR Vom	48	Pilot 2	USR	49	1	43 seconds	58 seconds
	Margaret	DSL	48	Pamela	USR Vom	68	20	31 minutes 10 seconds	42 minutes 48 seconds
	Pilot 2	DSR	50	Mrs. Jordan	DSR	52	2	23 seconds	2 minutes
	Pilot 1	DSR	50	Professor Jordan	DSL	54	4	2 minutes 6 seconds	4 minutes 39 seconds
	Mrs. Jordan	DSR	53	Mrs. Jordan	DSR	56	3	3 minutes 13 seconds	4 minutes 7 seconds
	Mrs. Jordan	DSR	56	Mrs. Jordan	DSR	59	3	3 minutes 2 seconds	4 minutes 23 seconds
	Hannay	DSL	59	Hannay	SR Steps	61	2	13 minutes	13 minutes
	Mrs. Jordan	DSL	59	Sheriff	SR Steps	61	2	13 minutes	13 minutes
	Professor Jordan	DSL	59	Chief Inspector	DSL	62	3	14 minutes 19 seconds	16 minutes 31 seconds
	Hannay	USR	63	Hannay	USR Vom	65	2	33 seconds	1 minute 3 seconds
	Chief Inspector	USR	63	Mr. Dunwoody	DSL	66	3	1 minute	2 minutes 16 seconds
	Sheriff	USR Vom	64	Mr. McQuarrie	USR Vom	66	2	1 minute 34 seconds	3 minutes 1 second
	Hannay	DSR Vom	65	Hannay	DSR	66	1	20 seconds	21 seconds
	Pamela	USR Vom	68	Pamela	DSL	69	1	49 seconds	1 minute 17 seconds
	Mr. Dunwoody	DSL	69	Heavy 1	USR Vom	70	1	1 minute 13 seconds	1 minute 20 seconds
	Mr. McQuarrie	DSL	69	Heavy 2	USR Vom	70	1	1 minute 13 seconds	1 minute 20 seconds
	Pamela	DSL	69	Pamela	USR Vom	70	1	1 minute 13 seconds	1 minute 20 seconds
	Heavy 1	DSR Vom	74	Heavy 1	USR Vom	75	1	9 seconds	9 seconds
	Heavy 2	DSR Vom	74	Heavy 2	USR Vom	75	1	9 seconds	9 seconds

Key

Changing SL to SR under 10 min

Changing SL to SR under 5 min

Changing under 1 min

3 people changing at once

No Change

Actor	Changing From	Exit	Page #	Changing to	Re enter	Page #	Pages between	Time 3/6/25	Time 4/1/25
	Pamela	USR Vom	75	Pamela	DSL	75	0	9 seconds	13 seconds
	Hannay	USR Vom	75	Hannay	DSL	75	0	9 seconds	13 seconds
	Heavy 2	DSL	75	Mr. McGamgle	DSL	79	4	3 minutes 54 seconds	4 minutes 10 seconds
	Heavy 1	DSL	75	Mrs. McGamgle	DSL	79	4	3 minutes 28 seconds	4 minutes 10 seconds
	Hannay	USR Vom	78	Hannay	SR Steps	80	2	25 seconds	57 seconds
	Pamela	USR Vom	78	Pamela	SR Steps	80	2	25 seconds	57 seconds
	Mr. McGamgle	DSL	82	Heavy 2	SR Steps	88	6	5 minutes 22 seconds	8 minutes 12 seconds
	Mrs. McGamgle	DSL	83	Mrs. McGamgle	DSL	83	0	11 seconds	16 seconds
	Mrs. McGamgle	DSL	84	Heavy 1	SR Steps	88	4	3 minutes 14 seconds	4 minutes 46 seconds
	Heavy 2	SR Steps	90	Mr. McGamgle	DSR	90	0	3 seconds	5 seconds
	Heavy 1	Onstage	90	Mrs. McGamgle	Onstage	90	0	3 seconds	3 seconds
	Mr. McGamgle	Onstage	91	Heavy 2	Onstage	91	0	3 seconds	3 seconds
	Heavy 2	DSR	91	Mr. McGamgle	SR Steps	91	0	3 seconds	5 seconds
	Mr. McGamgle	DSL	91	Clown 2	USR Vom	96	5	4 minutes	4 minutes 49 seconds
	Mrs. McGamgle	DSL	91	Clown 1	USR Vom	96	5	4 minutes	4 minutes 49 seconds
	Hannay	SR Steps	95	Hannay	HL Door	96	1	23 seconds	23 seconds
	Pamela	DSR	95	Pamela	HL Door	96	1	34 seconds	34 seconds
	Clown 1	USR Vom	96	Professor Jordan	USR Vom	97	1	11 seconds	11 seconds
	Clown 2	USR Vom	96	Mr. Memory	USR Vom	97	1	1 minute 7 seconds	54 seconds
	Professor Jordan	USR Vom	97	Compere	USR Vom	97	0	32 seconds	33 seconds
	Compere	USR Vom	97	Professor Jordan	USR Vom	98	1	11 seconds	10 seconds
	Professor Jordan	USR Vom	98	Inspector Albright	DSL	98	0	20 seconds	21 seconds
	Hannay	HR Door	99	Hannay	USR Vom	99	0	18 seconds	13 seconds
	Inspector Albright	HR Door	99	Inspector Albright	USR Vom	99	0	18 seconds	13 seconds
	Hannay	USR Vom	99	Hannay	USR Vom	99	0	4 seconds	3 seconds
	Inspector Albright	USR Vom	99	Inspector Albright	USR Vom	99	0	4 seconds	3 seconds
	Inspector Albright	DSL	99	Professor Jordan	USR Vom	100	1	24 seconds	30 seconds
	Professor Jordan	DSL	101	Compere	DSL	102	1	23 seconds	21 seconds
	Compere	Behind Grand	103	Clown 1	Behind Grand	105	2	1 minute 25 seconds	2 minutes
	Mr. Memory	Behind Grand	103	Clown 2	Behind Grand	105	2	1 minute 25 seconds	2 minutes
	Pamela	USR Vom	104	Pamela	USR Vom	105	1	16 seconds	24 seconds
	Hannay	SR Steps	105						
	Clown 1	DSL	105						
	Pamela	DSL	105						
	Clown 2	SR Steps	105						

The 39 Steps Character/Scene Breakdown

Character	The 39 Steps Character Scene Breakdown													
	A1 S1	A1 S2	A1 S3	A1 S4	A1 S5	A1 S6	A1 S7	A1 S8	A1 S9	A1 S10	A1 S11	A1 S12	A1 S13	A1 S14
Richard Hannay	X	X	X	X	X		X							
Annabella Schmidt		X	X	X			X							
Pamela								X						
Margaret											X	X	X	
Clown 1		X Compere	X Heavy 1				X Mrs. Higgins	X Salesman 1						
Clown 2		X Mr. Memory	X Heavy 2				X Milkman		X Salesmen 2					
Voice Over											Radio Announcer	Radio Announcer		
Extras														

A1 S8	A1 S9	A1 S10	A1 S11	A1 S12	A1 S13	A1 S14
X	X	X	X	X	X	X
		X				
				X	X	X

A1 S15	A1 S16	A1 S17	A1 S18	A2 S19	A2 S20	A2 S21	A2 S22	A2 S23	A2 S24	A2 S25	A2 S26	A2 S27	A2 S28	A2 S29	A2 S30	A2 S31	A2 S32	A2 S33
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
							X											
								X	X	X	X	X	X					
									X	X	X	X	X					
X Policeman 1			X Professor Jordan	X Inspector		X Dunwoody, Heavy 1	X Heavy 1	X Heavy 1	X Heavy 1	X Mrs. McGarrigle	X Mrs. McGarrigle	X Mrs. McGarrigle	X Heavy 1, Mrs McGarrigle		X Compere, Prof, Inspector	X Compere		
X Policeman 2	X Mrs. Jordan	X Mrs. Jordan	X Mrs. Jordan	X Sheriff		X Mr. McQ, Heavy 2	X Heavy 2	X Heavy 2	X Heavy 2	X Mr. McGarrigle	X Mr. McGarrigle		X Heavy 2, Mr. McGarrigle		X Mr. Memory	X Mr. Memory		
Radio Announcer					Policeman Shadow Play													
Pilot 1 and 2															Company Members as Police			

The 39 Steps Character/Scene Breakdown Act 1

	The 39 Steps Character Scene Breakdown																			
Character	A1 S1 pg 9	A1 S1 pg 10	A1 S2 pg 11	A1 S2 pg 12	A1 S2 pg 13	A1 S2 pg 14	A1 S2 pg 15	A1 S3 pg 16	A1 S3 pg 17	A1 S3 pg 18	A1 S3 pg 19	A1 S3 pg 20	A1 S4 pg 21	A1 S4 Pg 22	A1 S5 Pg 23	A1 S5 Pg 24	A1 S6 pg 25	A1 S7 Pg 26		
Richard Hannay	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X		X	
Annabella Schmidt			X	X	X	X		X	X	X	X	X	X	X	X			X		
Pamela																				
Margaret																				
Clown 1			X Compere			X Heavy 1	X Heavy 1							X Mrs. Higgins	X Slessson 1					
Clown 2			X Mr. Memory			X Heavy 2	X Heavy 2						X Milkman	X Milkman		X Slessson 2				

The 39 Steps Character/Scene Breakdown Act 2

Character	The 39 Steps Character Scene Breakdown																					
	A2 S19 pg 61	A2 S19 pg 62	A2 S19 pg 63	A2 S19 pg 64	A2 S20 pg 65	A2 S21 pg 66	A2 S21 pg 67	A2 S21 pg 68	A2 S21 pg 69	A2 S21 pg 70	A2 S22 pg 71	A2 S22 pg 72	A2 S23 pg 73	A2 S24 pg 74	A2 S24 pg 75	A2 S25 pg 76	A2 S25 pg 77	A2 S25 pg 78				
Richard Hannay	X	X		X		X	X	X	X	X	X	X	X	X	X	X	X	X				
Annabella Schmidt																						
Pamela										X	X	X	X	X	X	X	X	X	X	X	X	X
Margaret																						
Clown 1			X Inspector	X Inspector						X Mr. Dunwoody	X Mr. Dunwoody	X Mr. Dunwoody	X Mr. Dunwoody	X Heavy 1	X Heavy 1							
Clown 2			X Sheriff	X Sheriff	X Sheriff	X Sheriff				X Mr. McQuarrie	X Mr. McQuarrie	X Mr. McQuarrie	X Mr. McQuarrie	X Heavy 2	X Heavy 2							
Voice Over										Policeman Shadow Play												
Extras																						

A2 S25 pg 79	A2 S26 pg 80	A2 S26 pg 81	A2 S26 pg 82	A2 S27 pg 83	A2 S27 pg 84	A2 S27 pg 85	A2 S27 pg 86	A2 S27 pg 87	A2 S27 pg 88	A2 S28 pg 89	A2 S28 pg 90	A2 S28 pg 91	A2 S29 pg 92	A2 S29 pg 93	A2 S29 pg 94	A2 S29 pg 95	A2 S30 pg 96
X	X	X	X	X	X	X	X	X	X				X	X	X	X	X
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
X Mrs. McGarrigle				X Heavy 1	X Heavy 1, Mrs McGarrigle	X Mrs. McGarrigle											
X Mr. McGarrigle	X Mr. McGarrigle	X Mr. McGarrigle	X Mr. McGarrigle							X Heavy 2	X Heavy 2, Mr. McGarrigle	X Heavy 2, Mr. McGarrigle					
																	Announcer

A2 S30 pg 97	A2 S30 pg 98	A2 S30 pg 99	A2 S30 pg 100	A2 S30 pg 101	A2 S31 pg 102	A2 S31 pg 103	A2 S32 pg 104	A2 S33 pg 105
X	X	X	X	X	X	X	X	X
X	X	X	X	X	X	X	X	X
X Compere	X Compere, Prof. Inspector	X Inspector	X Professor	X Professor	X Compere	X Compere		
	X Mr. Memory	X Mr. Memory	X Mr. Memory	X Mr. Memory	X Mr. Memory	X Mr. Memory		
Company Members as Police	Company Members as Police	Company Members as Police	Company Members as Police	Company Members as Police				

The 39 Steps Daily Call 3/18

The 39 Steps Daily Rehearsal Call	
Date: 3/18/25	Director: [REDACTED]
Location: Dance Studio/Knuston Theatre/180	SM: Grace Engstrom
Rehearsal #: 10	Start Time: 6:30pm CST

NOTES:
<ul style="list-style-type: none"> Amazing work! You all are killing it! Another reminder that One Acts is in tech this week so please be quiet and respectful anytime you are out in the hallway ESPECIALLY when we are in the Dance Studio for the first part of rehearsal tomorrow Reminder that our off book date is this Wednesday the 19th! [REDACTED] will be at our rehearsal tomorrow to do a dialect workshop for the last half of rehearsal Here is the link to the Jitterbug Song we will be using at the End of Act 1 and beginning of A2 S30: https://m.youtube.com/watch?v=8h1_fouSWJ0 <ul style="list-style-type: none"> A reminder that we are planning on using the first 45 seconds of the song

Rehearsal Breakdown:		
When:	Who:	What:
6:30pm - 8:30pm	[REDACTED]	Comedic Bit and Timing Workshop
8:30pm - 9:00pm	[REDACTED]	RP Dialect Workshop
9:00pm - 9:30pm	[REDACTED]	Cockney Dialect Workshop
9:30pm - 10:00pm	[REDACTED]	Scottish Dialect Workshop

	[REDACTED]	
10:00pm - 10:30pm	[REDACTED]	German Dialect Workshop
Not Called for the Day: [REDACTED]		

The 39 Steps Daily Call 4/6

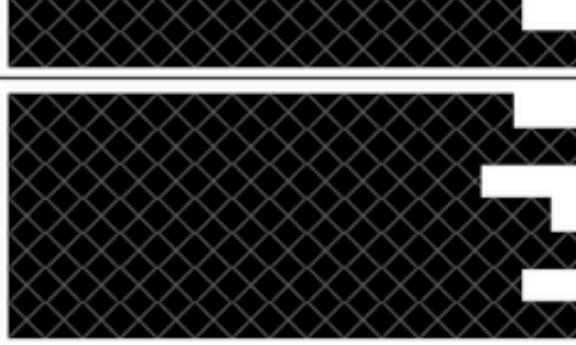
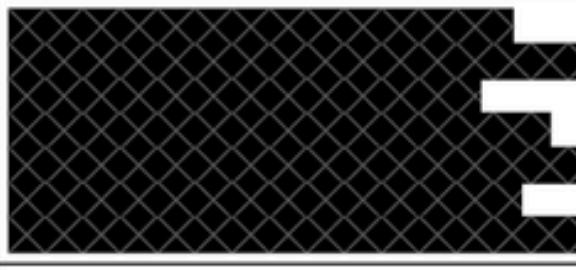
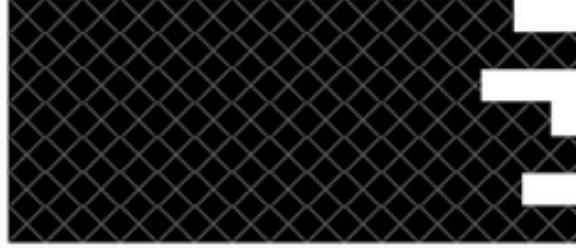
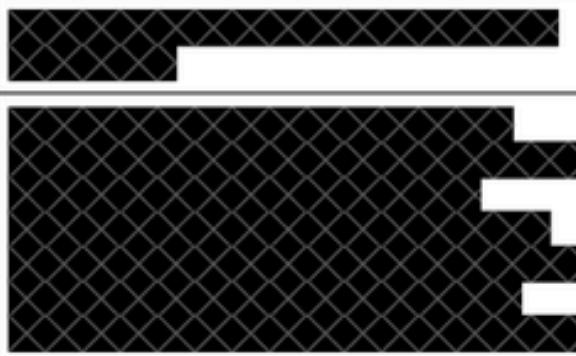
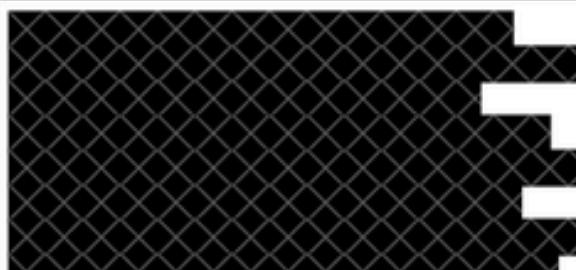
The 39 Steps Daily Tech Rehearsal Call	
Date: 4/6/25	Director: [REDACTED]
Location: Knutson Theatre	SM: Grace Engstrom
Rehearsal #: 24	Start Time: 1:00pm CST
NOTES:	
<ul style="list-style-type: none"> Amazing work everyone! Thank you all so much for your patience during this tech process. You are all doing such great work! Reminder to everyone continue to be kind and respectful to yourself and to others as we are going through this stressful tech process, it is a lot but we are a team and we have to stick together through it all Reminder to all crew members please do not bring any run sheets or writing utensils onstage with you when you are doing any of your scene changes Reminder to everyone: NO PHONES PAST THE GARAGE DOOR <ul style="list-style-type: none"> This can be very dangerous and we need to ensure the safety and concentration of everyone Reminder to everyone to please make sure you are being aware of where you are moving there were a few times people were walking under moving line sets, please make sure we are aware and not walking underneath linesets when they are moving as this can be very dangerous Reminder to the cast to please make sure we are talking at full volume during mic check so that [REDACTED] can get the correct levels for the show Reminder to the crew to please make sure we are taking the appropriate time needed in order to prep and sweep that stage it can be a tedious process but it is needed <ul style="list-style-type: none"> There was a screw found backstage after sweeping which should not be the case if sweeping and prep work is done properly Reminder to the cast to please let me know as soon as possible tomorrow if you will be at tech tomorrow so that we can ensure to notify your understudy if they will be needed Please respond to this email letting me know that you have received this information! 	

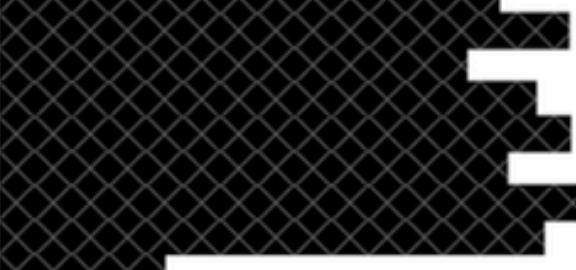
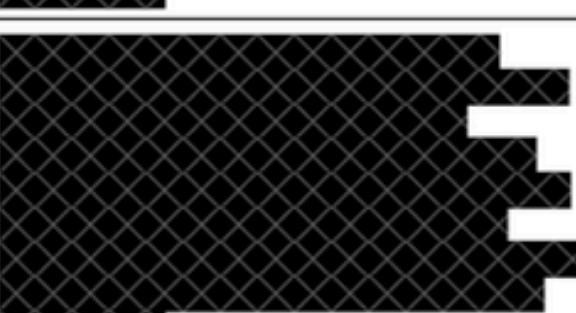
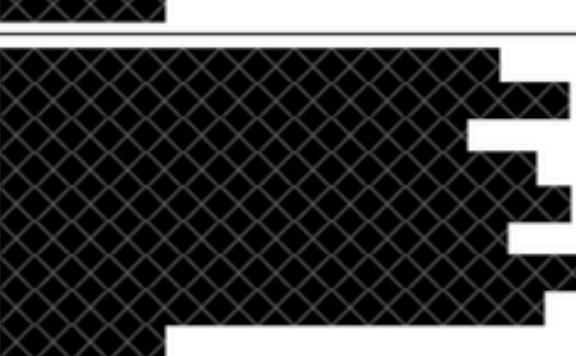
Performer Call:		
When:	Who:	What:
1:00pm - 1:05pm	[REDACTED]	Get Into Mics
1:05pm -	[REDACTED]	Warmups (Arena Theatre)

1:15pm	[REDACTED]	
1:15pm - 1:25pm	[REDACTED]	Intimacy Call (Arena Theatre)
1:25pm - 1:40pm	[REDACTED]	Fight Call/Window Check
1:40pm - 1:45pm	[REDACTED]	Mic Check
1:45pm - 5:00pm	[REDACTED]	Second Tech Work Thru
5:00pm - 6:30pm	[REDACTED]	Dinner Break
6:30pm - 6:35pm	[REDACTED]	Get Into Mics
6:35pm - 6:50pm	[REDACTED]	Warmups (Arena Theatre)
6:50pm - 7:00pm	[REDACTED]	Fight Call/Window Check
7:00pm - 7:05pm	[REDACTED]	Mic Check
7:05pm - 7:35pm	[REDACTED]	Get into Costume
7:35pm - 11:00pm	[REDACTED]	Quick Change Rehearsal

Crew Call:		
When:	Who:	What:
1:00pm - 1:25pm	[REDACTED]	Prep Stage/Backstage and Dimmer/Sound Check

The 39 Steps Daily Call 4/6

		
1:25pm - 1:40pm		Continue to Prep Backstage Area
1:40pm - 1:45pm		Stand By during Mic Check
1:45pm - 5:00 pm		Second Tech Work Thru
3:30pm - 5:00pm		Wardrobe Crew Meeting (Costume Studio)
5:00pm - 6:30pm		Dinner Break
6:30pm - 6:50pm		Prep Stage/Backstage, Dressing Room Prep and Sound Check

6:50pm - 7:00pm		Continue to Prep Backstage and Dressing Room Areas
7:00pm - 7:05pm		Stand by During Mic Check
7:05pm - 7:35pm		Stand By/Continue Prepping as Cast Gets into Wardrobe
7:35pm - 11:00pm		Quick Change Rehearsal



The Curious Incident of the Dog in the Night- Time

By Simon Stephens

Assistant Stage
Manager

Curious Incident Run Sheet

The Curious Incident of the Dog in the Night-Time Run Sheet					
Who:	Task:	What:	Where:	When:	Notes:
Pre Show					
	Sweep	Stage	Onstage	Upon Arrival	
	Prep Consumable	Cookies	Backstage	After Stage is Swept	
	Preset	Cane	USR Doorway	After Stage is Swept	
	Preset	Rat Cage	USR Doorway	After Stage is Swept	Set directly next to doorway
	Preset	Plate of Cookies	USR Doorway	After Stage is Swept	
	Preset	Tea Cup and Saucer	USR Doorway	After Stage is Swept	
	Preset	Red and Purple Towel	USR Doorway	After Stage is Swept	
	Preset	Train Box	USR Doorway	After Stage is Swept	
	Preset	Tea Cup and Saucer	DSR Doorway	After Stage is Swept	
	Preset	The Masqueraders	USC Hinge Cube	After Stage is Swept	
	Preset	Sunglasses	USC Hinge Cube	After Stage is Swept	
	Preset	Men Only Magazine	USC Hinge Cube	After Stage is Swept	
	Preset	Pee Stained Underwear	USC Hinge Cube	After Stage is Swept	
	Preset	Scooby Doo Tie	USC Hinge Cube	After Stage is Swept	
	Preset	Wooden Spoon	USC Hinge Cube	After Stage is Swept	
	Preset	Newspaper	DMSR Hinge Hex	After Stage is Swept	
	Preset	Milkshake	SR Wall Compartment	After Stage is Swept	
	Preset	Beer Bottle	USL Doorway	After Stage is Swept	
	Preset	Pillow	USL Doorway	After Stage is Swept	
	Preset	Tampon	USL Doorway	After Stage is Swept	
	Preset	Hand Towel	DSL Doorway	After Stage is Swept	Set directly next to doorway
	Preset	Maths Textbook	DSL Hinge Cube	After Stage is Swept	
	Preset	Pencil	DSL Hinge Cube	After Stage is Swept	
	Preset	Paper	DSL Hinge Cube	After Stage is Swept	
	Preset	Rat	DSL Hinge Cube	After Stage is Swept	
	Preset	Shirt Box	SL Wall Compartment	After Stage is Swept	Letters and Red Book Inside
	Preset	Toolbox	SL Wall Compartment	After Stage is Swept	
	Preset	Clothes	Under Bed	After Stage is Swept	
Cast	Check	Mics	Onstage	When Actors are Ready	
Cast	Call	Flight/Lift	Onstage	After Mic Check	
	Preset	Blocks	Onstage	After Flight/Lift Call	

Act One					
Intermission					
	Strike	Act 1 Doorway Props	USR and DSR Doorways	After 12 Minutes to Places Call	
	Strike	Act 1 Doorway Props	USL and DSL Doorways	After 12 Minutes to Places Call	
	Strike	Train Box	Onstage	3 minutes into intermission	
	Strike	Pillow	Onstage	3 minutes into intermission	
	Strike	Letters	Onstage	3 minutes into intermission	
	Strike	Toolbox	Onstage	3 minutes into intermission	
	Strike	Shirt Box	Onstage	3 minutes into intermission	
	Strike	Chris Book	Onstage	3 minutes into intermission	
	Reset	Blocks	Onstage	3 minutes into intermission	
	Preset	Back Pack	Behind DSL Hinge Cube	3 minutes into intermission	Swiss Army Knife, Rubix Cube and Sleeping Bag inside
	Preset	Rat Cage	Behind DSL Hinge Cube	3 minutes into intermission	
	Preset	Chris Coat	Behind DSL Hinge Cube	3 minutes into intermission	
	Shift	DSL Hinge Cube	DSL	3 minutes into intermission	Shift so hinges are facing center stage
	Preset	Tea Cup and Saucer	USR Doorway	3 minutes into intermission	
	Preset	Wallet w/ Credit Card	USR Doorway	3 minutes into intermission	
	Preset	Bag	USR Doorway	3 minutes into intermission	
	Preset	Book	USR Doorway	3 minutes into intermission	
	Preset	Bag #2	USR Doorway	3 minutes into intermission	Set by chairs
	Preset	6 pack of Beer	USR Doorway	3 minutes into intermission	
	Preset	Radio	USR Doorway	3 minutes into intermission	
	Preset	3 Childrens Books	USR Doorway	3 minutes into intermission	
	Preset	TV Remote	USR Doorway	3 minutes into intermission	
	Preset	Dog in box	USR Doorway	3 minutes into intermission	
	Preset	Egg Timer	USR Doorway	3 minutes into intermission	
	Preset	ATM Cash	USR Doorway	3 minutes into intermission	
	Preset	Exam on Clipboard w/ Pencil	DSR Doorway	3 minutes into intermission	
	Preset	Stop Watch	DSR Doorway	3 minutes into intermission	
	Preset	Red Lolly	DSR Doorway	3 minutes into intermission	
	Preset	Nail File	DSL Doorway	3 minutes into intermission	
	Preset	Manila Folder w/ results	DSL Doorway	3 minutes into intermission	
	Preset	Train Tickets	USL Doorway	3 minutes into intermission	
	Preset	Phone	USL Doorway	3 minutes into intermission	
	Preset	Bag #1	USL Doorway	3 minutes into intermission	
	Preset	Reward Chart	USL Doorway	3 minutes into intermission	
	Preset	Strawberry Slimfast	USL Doorway	3 minutes into intermission	
	Preset	Judy Bag	USL Doorway	3 minutes into intermission	
	Preset	Hand Towel	USL Doorway	3 minutes into intermission	
Act Two					
	Push On	Bed	SL Wall	S39 into S40 after Chris Line: He's hungry. Have you got any food I can give him and some water?	
	Strike	Bed	SL Wall	S49 into S50 after Judy Line: Jesus. Half an hour Chris. I need you to be quiet for half and hour.	
Post Show					
	Strike	Props	SL Doorways	After house is cleared	Back to props tables
	Strike	Props	SR Doorways	After house is cleared	Back to props tables
	Wash	Dishes	Backstage	After house is cleared	Plate
	Double Check	Backstage	Backstage	After post show duties are done	
	Turn Off	Flood Lights	Backstage	Before Leaving	

Curious Incident Props Tracking

CURIOUS INCIDENT PROPS TRACKING						
ACT ONE						
Scene	Actor(s)	Action Done	Prop Piece	Enter Location	Final Location of Prop	Notes
1	Siohan	Reading	Chris Book	SL Prop Table		Use throughout the show
1	Chris	Fidget With	Small Rubix Cube	SR Prop Table		Use throughout the show
1	█████	Set on Stage	Garden Fork	SR Prop Table	USL Door w/ █████	Set during black out top of show
Chris/Duty 3 Sergeant	Taken out of pocket	Swiss Army Knife	Chris Pocket top	USL Door in Box w/ █████		
Chris/Duty 3 Sergeant	Taken out of pocket	Piece of string	Chris Pocket top of show	USL Door in Box w/ █████		
Chris/Duty 3 Sergeant	Taken out of pocket	Wooden Puzzle Piece	Chris Pocket top of show	USL Door in Box w/ █████		
Chris/Duty 3 Sergeant	Taken out of pocket	3 Pellets of Rat Food	Chris Pocket top of show	USL Door in Box w/ █████		
Chris/Duty 3 Sergeant	Taken out of pocket	1 pound 47	Chris Pocket top of show	USL Door in Box w/ █████	Made up of 1 pound coin, 20p coin, 2 10p coin, 5p coin and 2p coin	
Chris/Duty 3 Sergeant	Taken out of pocket	Red Paper Clip	Chris Pocket top of show	USL Door in Box w/ █████		
Chris/Duty 3 Sergeant	Taken out of pocket	Key for front door	Chris Pocket top of show	USL Door in Box w/ █████		
7 █████ Chris	Taken out of pocket	Key	█████ pocket top of show	Exit with █████ USR (A1 S11)		
7 Chris	Taken out of Microwave	Milkshake	USR wall compartment	DSL Door in Box w/ Siohan		
7 Ed	Phone Call	Flip Phone	DSR Door top of show	█████ Pocket		
8 █████	Text on	Flip Phone	█████ pocket top of show	█████ Pocket through Act 1		
8 █████	Mess with	Piece of paper	█████ pocket top of show	Exit with █████ USL (A1 S11)		
10 Mrs. Shears	Drink Tea	Tea Cup	DSR Door top of show	DSR Door in Box w/ Mrs. Shears		
12 Mr. Thompson	Hold in hand	British Beer Can	USL door top of show	USL Door in Box w/ Mr. Thompson		
12 Mrs. Alexander	Walk with	Cane	USR door top of show	USR Door w/ Mrs. Alexander	Stays there to come on again later	
14 Ed	Offer Money	Wallet w/ Cash	█████ Pocket top of show	█████ Pocket		
16 Ed	Read	Newspaper	DMSR Hex top of show	DMSR Hex		
16 Ed	Write with	Pen	DMSR Hex top of show	DMSR Hex		
16 Ed	Read/Write In	Crossword Book	DMSR Hex top of show	DMSR Hex		
16 Chris	Read	Maths Textbook	DSL Hinge Cube top of show	SL Couch Cube		
16 Chris	Write with	Pencil	DSL Hinge Cube top of show	SL Couch Cube		
16 Chris	Write in	Notebook	DSL Hinge Cube top of show	SL Couch Cube		
18 Mrs. Alexander	Walk with	Cane	USR door after S12	USR Door w/ Mrs. Alexander		
18 Mrs. Alexander	Drink Tea	Tea Cup	USR Door top of show	USR Door w/ Mrs. Alexander		
18 Mrs. Alexander/Chris	Eat from	2 plates of red cookies	USR Door top of show	USR Door w/ Mrs. Alexander		
20 Judy	Wear	Sunglasses	USC Hinge cube top of show	Upstage hinged cube		
20 Judy	Smoke	Cigarette Case	USC Hinge cube top of show	Upstage hinged cube		

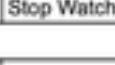
20 Judy	Read	Book (The Masqueraders by Georgette Heyer)	USC Hinge cube top of show	Upstage hinged cube	
20 █████	Hold	Red and purple stripped towel	USR Door top of show	USR Door w/ █████	
23 █████	Drop on floor	Toy Wheel	█████ pocket top of show	Chris pocket till end of Act 1	
23 █████ Ed	Put on bed	Blanket	USL door top of show	On Stage till end of Act 1	
23 █████ Chris	Put on nightstand	Tampon	USL door top of show	Chris pocket till end of Act 1	
23 Chris	Discover	Men Only Magazine	USC Hinge cube top of show	USC hinge cube	
23 Chris	Discover	Pee Stained Underpants	USC Hinge cube top of show	USC hinge cube	
23 Chris	Discover	Scooby Doo Tie	USC Hinge cube top of show	USC hinge cube	
23 Chris	Discover	Wooden Spoon	USC Hinge cube top of show	USC hinge cube	
23 Chris	Open	Shirt Box	Preset in USL Wall compartment		
23 Chris	Discover	Additional Chris Book	Preset in USL Wall compartment in shirt box	Same as other book	
23 Chris	Discover	Stack of Letters	Preset in USL Wall compartment in shirt box	43	
23 Chris	Discover	Letter #1	Preset in USL Wall compartment in shirt box	On stage till end of Act 1	
26 Ed	Talk on	Phone	DSR door top of show	DSR door w/ Ed	
26 Chris	Discover	Letter #2	Preset in USL Wall compartment in shirt box	On stage till end of Act 1	
26 Chris	Build	Train Box	Present in USR door Top of Show come on with Neil	On stage till end of Act 1	
26 Ed	Clean Chris Up	Towel	Preset in USL door top of show	On stage till end of Act 1	
27 Mrs. Alexander	Walk with	Cane	USR door after S18	USR Door w/ Mrs. Alexander	

ACT TWO

28 Chris	Pick up	Rat Cage	Preset behind DSL cube	USR Doorway (A2 S50)	
28 Chris	Pick up	Backpack	Preset behind DSL cube	USR Doorway (A2 S50)	
28 █████	Spit Ball	Piece of paper	█████ Pocket top of Act	█████ Pocket	Same as Act 1
29 Mrs. Alexander	Walk with	Cane	USR door after S27	USR Door w/ Mrs. Alexander	
29 Mrs. Alexander	Call from	Phone	USR door	USR Door w/ Mrs. Alexander	
29 Mrs. Alexander	Drink from	Tea Cup and Saucer	USR Door after S27	USR Door w/ Mrs. Alexander	
30 Chris	Look inside	Wallet	USR Door w/ Credit card inside	USR Door w/ █████	
30 Chris	Steal	Credit Card	USR Door in Ed Jacket	USR Doorway (A2 S50)	Inside wallet
32 █████	Give Away	Money	In pocket beginning of Act 2	Dispersed throughout people	
32 █████	Give Away	Brochures	USL Doorway beginning of Act 2	Dispersed throughout people	

32 █████	Give Away	Train Tickets	USL Doorway beginning of Act 2	Dispersed throughout people	
32 Station Police	Talk with	Clip Walkie	DSL Doorway with Police vest beginning of Act 2	DSL Doorway	
32 █████	Read	Book	USR Doorway beginning of Act 2	USR Doorway	
32 █████	Carry	Bag	USR Doorway beginning of Act 2	USR Doorway	
32 █████	Carry	Wallet	USR Doorway beginning of Act 2	USR Doorway	
32 █████	Carry	Credit Card	USR Doorway beginning of Act 2	USR Doorway	inside wallet
32 █████	Check Time	Watch	DSL Doorway beginning of Act 2	USR Doorway	
32 █████	Read	Book	DSL Doorway beginning of Act 2	USL Doorway	
32 █████	Carry	Wallet	On person beginning of Act 2	USL Doorway	
32 █████	Carry	Credit Card	On person beginning of Act 2	USL Doorway	inside wallet
32 █████	Check Time	Watch	On person beginning of Act 2	USL Doorway	
32 █████	Carry	Credit Card	Pocket beginning of Act 2	USR Doorway	
32 █████	Check	Phone	USL Doorway beginning of Act 2	USR Doorway	
36 Chris	Find	Rat	DSL Hinged Cube beginning of Act 2	USR Doorway	
35 Chris	Put in Slot	Ticket	Get from █████ in A2 S32	Slide into escalator hinge cube (A2 S35)	
35 █████	Carry	Bag	DSL Doorway beginning of Act 2	USR Doorway	
36 █████	Carry	Bag	DSL Doorway beginning of Act 2	DSL Doorway	
38 Shopkeeper	Give to Chris	A-Z Map	DSL Doorway beginning of Act 2	USR Doorway in backpack (A2 S50)	
38 Shopkeeper	File nails	Nail File	DSL Doorway beginning of Act 2	DSL Doorway	
38 Chris	Give to Shopkeeper	Money	In pocket since A2 S32	DSL Doorway	
40 Judy	Dry Chris Off	Towel	USR Doorway beginning of Act 2	USL Doorway	
40 Chris	Sleep With	Sleeping Bag	In backpack since beginning of Act 2	USR Doorway in backpack (A2 S50)	
42 Roger	Talk on	Phone	DSL Doorway beginning of Act 2	USR Doorway	
42 Chris	Defend with	Swiss Army Knife	In backpack since beginning of Act 2	USR Doorway in backpack (A2 S50)	
43 Roger/Chris	Pass Around	Milkshake	DSL Doorway beginning of Act 2	USR Doorway	

Curious Incident Props Tracking/Tables

44		Hold	3 Lamps	DSL Doorway beginning of Act 2	DSL Doorway	
45	Chris/Judy	"Eat"	Red Lolly	DSR Doorway beginning of Act 2	DSL Doorway	Must be throw
46	Roger	Drink	6 pack of beer	USR Doorway beginning of Act 2	DSL Doorway	
46	Roger	Gift	Radio	USR Doorway beginning of Act 2	DSL Doorway	
46	Roger	Gift	3 books	USR Doorway beginning of Act 2	DSL Doorway	100 number puzzles, The Origins of the Universe, Nuclear Power
46	Roger	Change Channels	TV Remote	USR Doorway beginning of Act 2	DSL Doorway	
47	Judy	Show Chris	Reward Chart	USL Doorway beginning of Act 2	USL Doorway	
47	Judy	Show Chris	Strawberry Slimfast	USL Doorway beginning of Act 2	USL Doorway	
49	Judy	Pack	Clothes	Under Bed on Upstage Side beginning of Act 2	USR doorway	
49	Judy	Pack	Bag	USL Doorway beginning of Act 2	USR Dorway	
50	Chris	Fidget	Rubix Cube	USR Doorway beginning of Act 2		
53	Reverend/Chris	Study	Exam on Clipboard	USR Doorway beginning of Act 2	USR Doorway	
53	Reverend/Chris	Write With	Pencil	USR Doorway beginning of Act 2	USR Doorway	
53	Reverend	Time	Stop Watch	W/  during Act 2	USR Doorway	
56	Ed	Time	Egg Timer	USR Doorway beginning of Act 2	USR Doorway	
56	Ed	Surprise	Dog in blanket in Cardboard box	USR Doorway beginning of Act 2	USR Doorway	
57	Siobhan/Chris	Hold Results	Manila Folder w/ Test results	DSL Doorway beginning of Act 2		

